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Musical participation and school diversity: an ethnography of six secondary schools

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Abstract

Previous research has explored children's musical participation in relation to motivation, instrumental lessons, extracurricular activities and the historically low uptake of GCSE and A Level music.

This ethnographic study set out to investigate pupils' musical participation in different school settings, the musical culture within these schools and the place of music in children's everyday lives, including the wider contexts of home and school. Observations, questionnaires, aural and photo elicitation and focus group interviews were conducted with pupils, parents and teachers and revealed more differences than similarities in four main areas. The results are explored through the themes of teaching and learning, attitudes towards music, continuation of music education and the 'triad' of home, school and child.

Schools attracting pupils from more middle-class backgrounds had more established musical cultures compared to those with an intake from economically deprived areas. This was apparent through the resources available to the music departments, the range of instrumental lessons on offer, the number of pupils learning an instrument, the amount of extracurricular provision present and the attitudes of pupils, parents and teachers. The findings from this study also showed that the views children experienced at home, whether positive or negative, were strongly influential.

The results of this study showed the imbalance in provision between school type and socio-economic background and the importance of positive school-parent relationships in pupil engagement and have wider implications for schools and their pupils.

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Finally, I dedicate this to my father who passed away in 2007 and who I know would be incredibly proud of me.

Chapter 1 – Literature Review

1.1 Rationale

I spent five years as a classroom music teacher in inner city state secondary schools in Liverpool and Gloucester. The uptake of instrumental lessons was patchy and disappointing. Some instruments were well-represented (particularly guitar and electric guitar) with others registering very little interest (brass). The school orchestras were very small and seemed to diminish every year, with staff sometimes outnumbering pupils. In Liverpool, in particular, taster sessions for brass instruments were offered, and the music department heavily subsidised all instrumental lessons to make them available to all pupils. A number of pupils showed interest in learning a brass instrument after one of the taster sessions and were given an instrument and allocated a lesson time. However, within a matter of days nearly all of these pupils returned their instrument saying that their parents thought they were too noisy when they practiced, they could not afford the £5 termly fee, that their friends had made fun of them, or that the instrument was too heavy to carry home on the bus. Whilst the pupils seemed to enjoy their classroom music lessons, there was not a musical culture within the school, and little parental support outside of it.

However, when I moved to a local Independent school (no longer to teach music) I discovered a completely different culture. Nearly every instrument was represented, with the majority of pupils in the school receiving tuition for at least one instrument, if not a second or third. There were a number of instrumental groups and choirs, including a full symphony orchestra. Music was highly valued

within the school (as were a number of extra-curricular activities) and the pupils were very committed to both practice and performance.

These two very different experiences made me consider the reasons why musical culture may vary between schools and what influences, both within the school and outside school, were present. As Holland and Andre (1987) state, "Schools and communities vary in the importance they place on different activities." (page 445), and it would, therefore, seem possible that schools which place a high importance on music both within the curriculum and in extra-curricular opportunities available, would exhibit healthy school musical cultures and be more likely to nurture children's interests.

Although there is a body of previous research into school culture, this is often in relation to school effectiveness, organisation and policy. There is very little which concerns itself with subject specific research and is limited to core subjects such as maths (Angier and Povey, 1999) and science (Supovitz and Turner, 2000; Mundy, Cunningham and Lock, 2000).

1.2 Introduction

The present study seeks to explore the current position of music and school culture in a range of different school types, examining the influences both in and out of school. The review of the literature will, therefore, focus on the various aspects of school culture, the position of music within schools and a framework for the investigation. Firstly, I will outline the historical developments in education, including more recent changes to the school system. I will then consider the research around school culture followed by the history of music in schools and its current position including the various reviews and initiatives of recent years. Next,

I will examine what is known about children's attitudes towards music and extra-curricular participation, including instrumental learning. Continuation of music education will subsequently be explored as will the relationship between the child, school and home environment. Finally, consideration will be given to a framework by which to carry out the research project.

1.3 The British Educational System Past and Present

Whilst there have always been different school types within the British educational system, most notably the distinction between independent, fee paying schools and non-fee paying state schools, there have been numerous developments since the Education Act of 1944 in relation to school options available to parents. From the tripartite system of the 1940s and 1950s to the comprehensive system of the 1960s and the more recent introduction of academies and free schools, the range of educational establishments has continued to develop and change.

A number of Parliamentary Acts dating back to the nineteenth century have influenced and shaped the education system in England. From the introduction of compulsory education in 1880 to the Secondary Regulations of 1904 which specified which subjects should be taught, to Circular 10/65 which paved the way for comprehensive education and the Education Reform Act of 1988 which established the National Curriculum, education policy is constantly changing, with each successive Secretary of State for Education seeking to impose their own party political views or ideologies on the next generation of school children.

Table 1.1 outlines the most notable developments in education beginning with the Factory Act of 1802. It does not take account of charitable schools such as ragged schools and Sunday schools which were established and supported

without legislation. Four of these acts will be examined in more detail along with the Specialist Schools Programme which was introduced in 1993 by the Conservative government.

Act or Legislation	Key developments
<ul style="list-style-type: none"> • The Health and Morals of Apprentices Act 1802 	<ul style="list-style-type: none"> ○ Children under 9 had to attend school. ○ Children aged 9-13 studied reading, writing and arithmetic for 4 years.
<ul style="list-style-type: none"> • Factories Act 1833 	<ul style="list-style-type: none"> ○ Children aged 9-13 had to have two hours of school each day.
<ul style="list-style-type: none"> • Elementary Education Act 1870 	<ul style="list-style-type: none"> ○ School provision for 5-13 year olds.
<ul style="list-style-type: none"> • Elementary Education Act 1876 	<ul style="list-style-type: none"> ○ No child under 10 allowed to work. ○ Children over 10 only allowed to work with a certificate of proficiency.
<ul style="list-style-type: none"> • Elementary Education Act 1880 	<ul style="list-style-type: none"> ○ Compulsory schooling for children aged 5-10.
<ul style="list-style-type: none"> • Elementary Education Act 1891 	<ul style="list-style-type: none"> ○ Free education for 3-15 year olds. ○ Minimum leaving age of 10.
<ul style="list-style-type: none"> • Elementary Education (School attendance) Act 1893 (cited in Wilson, 2011, p.83) 	<ul style="list-style-type: none"> ○ Minimum leaving age raised to 11.
<ul style="list-style-type: none"> • Elementary Education (Secondary attendance) Act 1893 Amendment Act 1899 (cited in Wilson, 2011, p.84) 	<ul style="list-style-type: none"> ○ Minimum leaving age raised to 12.
<ul style="list-style-type: none"> • Education Act 1902 	<ul style="list-style-type: none"> ○ Local Education Authorities (LEAs) established. ○ Introduction of secondary education.
<ul style="list-style-type: none"> • 1904 Secondary Regulations (cited in Maclure, 2005) 	<ul style="list-style-type: none"> ○ Specified which subjects should be taught.
<ul style="list-style-type: none"> • Education (Administrative Provisions) Act 1907 	<ul style="list-style-type: none"> ○ Free secondary education through scholarship places.

Table 1.1 – Major Parliamentary Acts affecting education since 1802

<ul style="list-style-type: none"> • Education Act 1918 	<ul style="list-style-type: none"> ○ Leaving age raised to 14 (not implemented until 1921). ○ Part time provision for 14-18 year olds.
<ul style="list-style-type: none"> • Hadow Report 1931 	<ul style="list-style-type: none"> ○ Suggested the division of schooling into infants, juniors and seniors. ○ The report of 1931 informed many of the policies in the 1944 Education Act.
<ul style="list-style-type: none"> • Education Act 1936 	<ul style="list-style-type: none"> ○ Leaving age raised to 15.
<ul style="list-style-type: none"> • Education Act 1944 	<ul style="list-style-type: none"> ○ Ministry of Education established. ○ Free education for all. ○ Tripartite system introduced.
<ul style="list-style-type: none"> • Circular 10/65 	<ul style="list-style-type: none"> ○ Outlined the comprehensive framework to be introduced by LEAs.
<ul style="list-style-type: none"> • Education Reform Act 1988 	<ul style="list-style-type: none"> ○ National Curriculum and Key Stages established. ○ City Technology Colleges introduced. ○ Grant maintained schools.
<ul style="list-style-type: none"> • 1998 School Standards and Framework Act 	<ul style="list-style-type: none"> ○ LEA maintained schools reclassified into community schools, foundation schools, voluntary schools (both voluntary aided and voluntary controlled), community special schools and foundation special schools. ○ Grant maintained schools abolished.
<ul style="list-style-type: none"> • Learning and Skills Act 2000 	<ul style="list-style-type: none"> ○ CTCs renamed City Academies. ○ Additional specialisms for academies.
<ul style="list-style-type: none"> • Education Act 2002 	<ul style="list-style-type: none"> ○ City Academies renamed Academies. ○ Outstanding schools could become free of N.C.

Table 1.1 – Major Parliamentary Acts affecting education since 1802

<ul style="list-style-type: none"> • Education and Skills Act 2008 	<ul style="list-style-type: none"> ○ Leaving age raised to 18 (not enforced until 2015). Leaving age of 17 will begin in 2013.
<ul style="list-style-type: none"> • Academies Act 2010 	<ul style="list-style-type: none"> ○ Outstanding schools fast tracked to academy status. ○ Introduction of Free Schools.

Table 1.1 – Major Parliamentary Acts affecting education since 1802

1.3.1 The Education Act of 1944

Bartlett and Burton (2007) suggested that The Education Act of 1944 (also known as the Butler Education Act) was a defining moment in the British educational system, bringing about wide-ranging changes not seen since the introduction of secondary education and Local Education Authorities in the Education Act of 1902. The 1944 Act created a Ministry of Education who were in charge of the LEAs. School provision was free for all and funded by the Government. It also created a universal secondary education system with a clear distinction between primary and secondary education. Funding was either fully through grants from central government (direct grant schools and voluntary controlled schools) or partly supplemented by the organisation responsible for the school (voluntary aided schools).

A three-tier system, known as the “tripartite” system was introduced for secondary schools. This was first proposed by the Norwood Committee in 1943 and involved a hierarchy of grammar, technical and secondary modern schools. As Bartlett and Burton (2007) explain,

“Influenced by thinking at the time that intelligence was relatively fixed and could be measured, and being given the legal responsibility to provide a suitable education, the LEAs developed the tripartite system in many areas.” (page 67).

Primary education consisted of reading, writing and arithmetic, known as the “three ‘Rs’”. The 11-plus examination was taken in the final year of primary school and was designed to measure pupils’ ability and aptitude. Pupils were then filtered into three different hierarchical systems, based on the results of this examination. The most academically able pupils went to grammar schools where they followed a more traditional, academic curriculum. These pupils were often expected to continue their studies at universities and follow professional careers. Pupils who favoured more practical skills attended secondary technical schools (often called technical high schools) where the focus was on practical and technical subjects. Pupils from these schools often went on to apprenticeships or became skilled workers.

Finally, secondary modern schools were for pupils who did not fit into the other two categories, who were not academically able, and who were expected to leave school and become unskilled workers. Although the tripartite system remained in place until the 1960s, its popularity waned. Questions arose about the validity of the 11-plus exam, especially as competition for grammar school places increased and middle class parents began to tutor their children. Views on the idea of fixed intelligence advocated during the 1930s by educational psychologist Cyril Burt also began to change, and the validity of categorising children into three streams began to be questioned. As Chitty (2007) explains,

“...the validity of the eleven-plus selection procedure increasingly came under scrutiny, with many teachers and educationalists beginning to have grave misgivings about Burt’s confident assertions about innate intelligence.” (page 3).

There was much inequality in the system which resulted in the labelling of children at age 11 as successes or failures, academic or unintelligent. For the pupils of

secondary modern schools, there was little motivation to work as a result of this early labelling.

1.3.2 Circular 10/65

Around this time, after increasing dissatisfaction with the tripartite system from politicians, teachers and parents, the notion of comprehensive education began to gain popularity with some Conservative ministers and LEAs, with the ideology of providing a type of schooling which was available to all pupils of all abilities (Sumner, 2010). Although some comprehensive schools such as Walworth County Secondary School had been set up after the Second World War, they were seen as largely experimental and a means of gaining experience of the comprehensive system (Medway and Kingwell, 2010). Circular 10/65 set out the Government's proposals for comprehensive education and the cessation of selection at age eleven. Six main types of organisation were proposed, including the most common forms of the 11 to 18 comprehensive school and the 11-16 comprehensive school with provision for a sixth form college where pupils could continue their education post-16. Many secondary modern and grammar schools amalgamated and nearly all newly built schools during this period were comprehensives. However, some LEAs resisted the change and kept their grammar schools open. In 2010, when the fieldwork began, there were 164 state-funded grammar schools in England (Schools, Pupils and their Characteristics, January 2010, Department for Education).

1.3.3 Education Reform Act 1988

Although a number of further Education Acts and Education Reform Acts were introduced over the next twenty years, it was the Education Reform Act of 1988 which brought about the next period of change. This Act established the National

Curriculum and the concept of Key Stages with measurable targets for children to achieve at each level. It also introduced grant maintained schools and City Technology Colleges. Grant maintained schools could remove themselves from LEA control and be funded instead from central government. City Technology Colleges were also removed from Local Authority control but had to be partially funded by business sponsors and had to be situated in urban areas. In addition to teaching the National Curriculum, they also specialised in subjects such as science and technology but could also specialise in the performing and creative arts (city colleges for the technology of the arts). Table 1.2 shows the differences between the four mainstream school types at this time.

Type of School	Funding	Features
Community	LEA	LEA employs the staff and is responsible for admissions. LEA owns the buildings.
Foundation	LEA	Governing body employs the staff, decides the admissions policy and owns the buildings (often a foundation or trust)
Voluntary Aided	Partly by the LEA, partly by the governors and/or a charity (often a church).	Governing body employs the staff, admissions decided by governing body in consultation with LEA. The charity owns the land and buildings.
Voluntary Controlled	LEA	LEA employs the staff and is usually responsible for admissions. The charity owns the land and buildings.

Table 1.2 – Funding and features of state funded schools as a result of the 1998 School Standards Framework

1.3.4 The Academies Act 2010

In 2010, the coalition government introduced the Academies Act. Up until this point, academies were situated in areas of social deprivation, had previously been deemed low achieving (often in the Office for Standards in Education, Children's Services and Skills [OfSTED] category of Special Measures which indicated a failing school), and had been rebranded with private sponsors and new buildings. A report for The Sutton Trust by Curtis, Exley, Sasia, Tough and Whitty in 2008, revealed how controversial the original academy programme was and opposition came from politicians, teachers and parents alike. Critics objected to the inclusion of business sponsors claiming it privatised the system, and although academies were designed to improve the educational opportunities in deprived areas, a number were still deemed to be inadequate by OfSTED and 64 academies failed to reach the floor target of 35% 5 A* - C GCSE grades, including English and maths (Academies Annual Report, 2010/11). However, with the introduction of the Academies Act 2010, the Secretary of State for Education, Michael Gove, wrote to all state schools inviting them to become academies. This began with schools deemed 'outstanding' by OfSTED as they could be fast tracked for the new academic year which began in September 2010. The Academies Annual Report from 2010/11 showed that there were 203 academies in the 2009/10 academic year. Although the Department for Education referred to 'sponsored' and 'converter' academies, during the research period, there were no practical means by which to distinguish between original Labour government academies and those established with the 2010 Act. Whilst both types of academies were free of government control but still receiving government funding, pre-2010 academies and post-2010 academies were different in relation to location, intake, governance and results.

The 2010 Act also made provision for the establishment of free schools. Free schools were funded by the government but could be set up by interested groups such as parents, teachers, faith groups, businesses, charities, universities or independent schools. In order to set up a free school there had to be evidence of parental demand in the area.

1.3.5 The Specialist Schools Programme

The first Specialist Schools were established in 1994 under the Conservative government, when schools could apply to become technology colleges as a result of the introduction of technology as a compulsory subject. Fifty such 'colleges' were appointed, and the programme began its expansion in 1996 with the addition of specialist language colleges. This was followed a year later with the introduction of arts and sports specialisms. By February 2003, there were ten specialist areas in total, of which schools could bid to become specialists in a maximum of two. These were arts (visual and performing), business and enterprise, engineering, humanities, languages, maths and computing, music, science, sports and technology (Department for Children, School and Families, 2009). The Labour Government, which took power in 1997, expressed a desire for 1500 Specialist Schools to be appointed by 2006 (Gorard and Taylor, 2001). This figure was reached ahead of schedule and continued to increase. In 2005 there were 2381 Specialist Schools and by 2009 there were 3068 Specialist Schools in total (Department for Children, School and Families, 2009).

The financial benefit to schools achieving Specialist status was significant. Whilst having to meet certain criteria for a successful bid (including raising £50,000 from private sector investors), Specialist Schools would receive an additional £100,000 from central government as well as £129 per pupil for four years (Schagen,

Davies, Rudd and Schagun, 2002; OfSTED, 2001). In 2010, the Coalition Government withdrew the Specialist Schools programme and its associated funding, redirecting the money elsewhere in the education system.

The British educational system remains a complex and constantly shifting field due to changes in successive governments and cabinet reshuffles of political roles.

The choice of secondary schools has no longer been limited to private, grammar or state systems.

1.3.6 School Types – the present position

In 2010, when the fieldwork began, there were six main types of schools in the United Kingdom. These were Independent schools, Grammar schools, State-funded and controlled schools, Academies and Free Schools. Independent schools were fee-paying and could either be day schools or boarding schools. Grammar schools were selective but still funded by the Local Authority. Many Grammar schools converted to Academy status under the Academies Act 2010. As seen in section 1.3.3., state schools, whilst remaining comprehensive in intake, could be further divided into community, foundation, voluntary controlled and voluntary aided schools. As a result of the specialist schools programme, many state schools also had one or two specialisms, receiving additional funding for each. At the time that the research took place, 'Labour' academies (rebranded failing schools financially supported by a sponsor) were starting to become more established and their impact was starting to be measured. The opportunity for successful schools to become 'new' academies (schools deemed 'outstanding' by OfSTED and invited by the Secretary of State for Education to convert to academy status) was made available to some schools during the earliest stages of the research. In addition to new academies, the Coalition government also introduced

Free schools. These were similar to academies, but could be set up and run by parents, teachers, charities or businesses. Academies and free schools had their own system of governance and their own policies regarding admissions; they were free to employ unqualified teachers and determine their own salary scale. They were also not obligated to teach the National Curriculum and could choose the length of the school day and their own term dates. The rationale for both Academies and Free schools was to raise attainment, particularly in socially disadvantaged areas and the Government and the Department for Education were quick to herald their success. However, as Gorard (2005) explains, these early claims were based on one years' figures and his examination of data from three academies revealed no evidence that they were outperforming their predecessor schools. Hatcher (2011) also stated that free schools were unlikely to raise standards in comparison to Local Authority state schools and may even increase social, ethnic or religious segregation. Figures from the Fifth Annual Academies Report (2008) also demonstrated that the quality of teaching and learning in academies was similar to that observed in improving Local Authority state schools, and although the attainment figures for English and maths at Key Stage 3 were slightly higher in the academies than in the Local Authority state schools, there were academies which gained higher than average attainment as well as lower than average attainment. The impact of academies and free schools on attainment will not be known for several years. At the time the current research was conducted, no cohort of pupils had completed their entire education within an academy or free school setting and rapid changes in government and policy continued. The impact of these new school types will not be measurable for several years and as such will not be considered in the research.

1.4 School Culture

Schools as organisations have been of interest to researchers in the field of both education and organisational culture for many years, especially in the context of school improvement and effectiveness. However, for more than thirty years there has been some disagreement as to what exactly was being studied. Much research had focussed on organisational issues such as school effectiveness or change management, however the terminology varied and researchers have referred to ethos (Solvason 2005), climate (Halpin and Croft, 1963; Anderson, 1982; Kottkamp et al., 1987) or culture (Deal, 1985; Cusick, 1987; Bates, 1987; Perez Gomez, 1997). Some used a combination of these terms. Donnelly (2000) referred to both ethos and culture. Hoy (1990) and Maxwell and Thomas (1991) refer to climate and culture. Hargreaves (1995) referred to all three. As Geertz (1973) stated, “The concept of culture...is essentially a semiotic one” (page 5).

1.4.1 Culture

Much of what was understood about school culture was based on the work of Terrence Deal. His definition of culture as, “the way we do things around here” (1985, page 605) was often quoted by other researchers. Although simplistic in nature, it captured the essence of organisations, including schools, and what made them unique. Deal went on to explain this phrase in more detail:

“It consists of patterns of thought, behaviour, and artefacts that symbolize and give meaning to the workplace. Meaning derives from the elements of culture: shared values and beliefs, heroes and heroines, ritual and ceremony, stories, and an informal network of cultural players.”
(1985, page 605).

Although Deal was talking primarily about business organisations, all of these elements are present in schools. In fact, Waller (1932, cited in Deal, 1985, p609)

was examining these values, beliefs, rituals and ceremonies long before organisational culture became of interest to educationalists.

Cusick (1987) writing in the introduction to a special edition of *Educational Administration Quarterly* dedicated to culture, stated that, “culture is an inferential concept with so many and varied indicants as to make definition impossible.”

(page 5). This would seem at odds not only with the definitions seen above from Waller and Deal, but also with other researchers of the time and since.

In the same edition of *Educational Administration Quarterly*, Erickson provided three conceptions of culture, with all three sharing the notion that culture was “not behaviour itself but a set of interpretive frames for making sense of behaviour.”

(page 13). This was further explained by the opening paragraph in his article:

“When you walk into a school you may get a global impression of the school’s distinctive tone or character. What cues led to that impression? The walls and their decorations, the floors and the way they are polished, the demeanour of students and staff walking through the halls, the nature of the instruction that takes place in classrooms, the relationships between staff and administration?” (page 11).

Schools are more than just bricks and mortar, pupils and teachers. Erickson posed questions above which demonstrated the need for a wider understanding of what constituted the culture of a school, rather than a narrow definition of the term.

Bates (1987) was in agreement with Deal regarding the principals of corporate culture being prevalent in schools. He stated that “culture is constituted and expressed through institutions, social relations, customs, material objects, and organizations.” (page 88). As such, he claimed that culture was observable:

“Empirical descriptions can be provided of the ways in which meanings, values, ideas and beliefs of social groups are articulated through various cultural artefacts. These artefacts constitute the structures through which individuals learn their culture.” (page 88).

The concept of culture as being shared beliefs and values was again echoed by Pérez Gómez (1997) who believed that culture was, “expressed in meanings,

values, customs, rituals, institutions and material and symbolic objects which surround the individual and collective life of a community.” (page 282). Pérez Gómez also introduced the concept of schools being a ‘crossroad’ of different cultures. In addition to the school culture, Pérez Gómez argued that there were interactions between public, academic, social and private cultures. Schools are not islands. They are inevitably affected by the community around them, by local and national government policies, and by the backgrounds and values of pupils and teachers alike. Prosser (1999) also considered other types of culture in relation to schools. These were wider culture, generic culture, unique culture and perceived culture. Wider culture related to the local and national cultures embedded within schools; generic culture to the similarities between schools in terms of their structures and traditions, for example grammar schools and independent schools; unique culture referred to the differences between schools; perceived culture was the view of the outsider, whether a visitor or the local community.

1.4.2 Ethos

Hargreaves (1995) claimed that, “Ethos is still used mainly as a nebulous reference to the general atmosphere of a school” (page 25). He went on to argue that it was not possible to measure ethos, whereas climate and culture were measurable concepts. Donnelly (2000) and Solvason (2005) agreed that there was some interaction between ethos and culture. Donnelly offered two definitions of school ethos. Firstly, “the observed practices and interactions of school members.” and secondly, “those values and beliefs which the school officially supports.” (page 134). Donnelly explained that these two definitions were often at odds with each other, that the observed practices did not always align with what

was outwardly portrayed by the school in prospectuses and other documentation. In relation to the interaction of ethos and culture, Donnelly stated that ethos was “a more specific term...located and subsumed within the broader concept of culture.” (page 136).

Solvason (2005) argued that rather than being subsumed by the concept of culture, ethos was actually the product of culture. Although she originally set out to explore ethos she argued that what she was actually examining was culture. Solvason claimed that, “we recognize and comprehend the school culture, whereas we experience the ethos.” (page 87). Solvason was in agreement with Hargreaves in that ethos as a concept cannot be measured in the same way as culture. “Culture has solidity where ethos is more elusive.” (page 86).

1.4.3 Climate

Anderson (1982) stated that, “Definitions of climate in the literature tend to be verifiable intuitively rather than empirically.” (page 369). Using Tagiuri’s concept of organisational culture (Tagiuri, 1968, cited in Anderson, 1982, pp.369-370), Anderson claimed that school climate “includes the total environmental quality within a given school building.” (page 369) and that climate was a “composite of variables from the four dimensions (ecology, milieu, social system and culture).” (page 369). In this way, she viewed culture as a component of climate, in much the same way as Donnelly viewed ethos as a component of culture.

Halpin and Croft (1963, cited in Kottkamp et al., 1987, p.33) attempted to measure school climate by devising a questionnaire based on the interaction between the school head teacher and the teachers.

This was despite the fact that they considered climate to be composed of many additional factors.

“...the socioeconomic status (SES) of school patrons, personality characteristics of principal and teachers, “quality” of students, parental attitudes towards school, the physical plant, teacher salary schedule, district policies, geographical region, grade level, and social interactions occurring between teachers and principal and among the teachers.”
(Kottkamp et al., 1987, page 33)

Kottkamp, Mulhern and Hoy (1987) designed a measure of school climate for secondary schools, the Organizational Climate Description Questionnaire – Rutgers Secondary (OCDQ-RS), based on Halpin and Croft’s original elementary school questionnaire (the OCDQ). Kottkamp et al.’s questionnaire focussed on the head teacher and teachers, and what they claimed to be “two basic dimensions of school climate – openness and intimacy.” (page 45). However, it would seem that both these questionnaires had limitations as they measured only one aspect of school climate. Taking only the interactions of the head teacher and his or her staff ignored not only the other interactions present in schools (pupils, teachers, parents, support staff and governors), but also the wider aspects that make up a school (the building, the local community and the background of the pupils and their families).

So far, it has been seen that despite the differences in terminology, there had been some agreement that the concepts of ethos, climate and culture were linked. Hoy (1990) however, argued that “climate and culture are viewed as separate and competing concepts at the same level.” (page 151). He also made the distinction between ‘climate’ and ‘organisational climate’ with climate referring to “teachers’ perceptions of their general work environment.” (page 151) and the organisational climate of the school as, “the set of internal characteristics that distinguishes one school from another and influences the behaviour of its members.” (page 152).

Hoy also suggested there were methodological differences when studying climate or culture. From psychology and social psychology, the study of climate usually involved quantitative methods and multivariate analyses and from the fields of sociology and anthropology, qualitative and ethnographic methods examined culture.

Maxwell and Thomas (1991) considered the relationship between the terms 'climate' and 'culture', the second of which they viewed as a more powerful concept. They stated that their concept of climate was "a psychosocial phenomenon.", that climate, "develops over time...", "is inferred from behaviour." and is "intangible." (page 75). They viewed culture as, "a way of life" (page 76), "concerned with beliefs, values and customs." (page 80) and stated that, "The conception includes the possibility of analyses over time and includes the different economic, social and political interests of groups." (page 76). Whilst the connection between climate and culture Maxwell and Thomas were trying to make is a little unclear, they were firm in their belief that, "...climate is part of the language of teachers and they have come to have some understanding of its meaning..." (page 80). They claimed that the term 'climate' is prevalent in teachers' everyday language, and that they should instead begin to replace this concept with that of 'culture'.

1.5 School based case studies

The changes in secondary education as a result of the 1944 Education Act and the subsequent Circular 10/65 led to a number of in-depth research projects. Five influential studies will be examined here which were based in three different school types; secondary modern, grammar and comprehensive. A further large scale,

multi-school study by Rutter, Maughan, Mortimore and Ouston (1979) will also be considered.

Three of the case studies were part of a research project carried out through Manchester University's Department of Anthropology and Sociology between 1962 and 1966. The original study involved two single sex grammar schools, but a study of a boys' secondary modern school was included when the research was extended. Lacey (1970) and Hargreaves (1967) published their findings in two books (Hightown Grammar and Social Relations in a Secondary School respectively). Lambert (1997) submitted her findings as part of an MA thesis and three journal articles and Ball (1981) added to the oeuvre with his case study of an early comprehensive school.

1.5.1 Hightown Grammar

Hightown Grammar was a boys' grammar school in an unspecified North West English industrial town. Lacey's research focussed on a number of aspects of the school including its history, its role as a grammar school in a period of educational change, the effect of academic selection on pupils, the pupil sub-culture and the relationships between staff and pupils. Lacey collected data over a four year period, beginning with the 1962 intake of pupils. He carried out fieldwork which included observations as well as teaching for eighteen months beginning in February 1963. He also collected questionnaire responses from pupils in their first and fifth years at the school and more general data from school records and conversations with the school staff.

Lacey began by charting the history and development of the school and made an important point regarding the local community.

“...we have to bear in mind the nature of the changes over recent decades in the community of which the school is part. Not only do these changes indirectly affect the functioning of the school, they also affect people’s attitudes towards the school.” (page 3)

This idea had previously been outlined in section 1.4.1. by Prosser (1999) in his concepts of wider and perceived culture. Lacey quoted an example of a pupil who had difficulty adjusting to the grammar school culture due to his socio-economic background and lack of parental support. He described the boy as, “working class high achiever; low level of parental encouragement.” (page 142) and went on to say that “..the clash between the school culture and the peer and neighbourhood cultures to which he was deeply committed led to ambivalence in his attitude to school.” (page 143).

Lacey found that a disproportionate number of children from lower social class backgrounds (those whose fathers had manual or non-manual occupations) were opting for Hightown Grammar if they passed the 11-plus exam. These changes in the background of pupils seemed to affect the overall school culture. He identified two distinct sub-cultures operating at Hightown Grammar which he described as ‘pro-school’ and ‘anti-group’ which reacted “against the dominant school values.” (page xv). He referred to this as polarisation (as did Hargreaves in his 1967 study) and at Hightown it was, “influenced by the large working-class and Jewish communities of Hightown.” (page 57).

He explained the concept in more detail:

“There is a strongly imposed system of values (school values), which orientate the individual towards academic achievement and a characteristically middle-class value complex emphasising the importance of ‘good behaviour’...At the other pole, there is a system of values which develops as a reaction to the externally imposed system. In Hightown Grammar School it took the form of a reversion to locally derived working-class values adapted to the new situation and opposed to the school values.” (page 85-86).

Lacey was quite clear here in his perception of grammar school culture. It was a culture of academic achievement, middle class values, and good behaviour. He would seem to believe that the anti-group culture was a result of class differences at Hightown Grammar, going on to state that although sub-cultures existed in most competitive institutions, at public schools “it may well be unrecognisable as a ‘class’ phenomenon.” (page 86).

Of course, it is important to remember that when these case studies were carried out, there had been a long history of selective education which was characterised not only by academic success or failure, but also divided pupils along class lines.

As Halsey, Heath and Ridge (1980, cited in Bartlett and Burton, 2007, p.68) explained:

“Statistics produced by large-scale studies of social differences in educational attainment grimly revealed that significant numbers of working-class children were failing to succeed, either by not passing the 11-plus examination...or by being unable to capitalise on opportunities that were on offer if they were given a place in a grammar school through a lack of financial and cultural resources.”.

It was possible that these culture clashes resulted not only in polarisation amongst pupils, but also contributed to a gradual change in the school culture over time due to the varied backgrounds of the pupils.

Lacey also acknowledged the importance of the home and the influences of parents, specifically social class and parental interest and encouragement. He

identified three areas of interest: psychological, social and cultural. The psychological component not only referred to the pupil's IQ, but also emotional support from the family. Social referred to socio-economic status and included factors such as occupation and income. Cultural included the educational level of the parents and their understanding of the academic culture. He went on to illustrate a number of case studies involving a range of academic ability and parental support but drew no specific conclusions other than to point out the inequality of the education system.

1.5.2 Lumley Secondary Modern School

Lumley Secondary Modern for Boys was situated in a large industrial town in the North of England. David Hargreaves spent an academic year at the school, beginning in September 1964. Like Lacey, Hargreaves carried out observations, taught at the school and carried out questionnaires and interviews. The purpose of the research was to examine "the behaviour and attitudes of the boys in school and their relationships with the teachers and with one another." (page ix).

Whereas Lacey involved all year groups in his research, Hargreaves concentrated his work on the fourth year which were being streamed in preparation for the Certificate of Secondary Education taken at the end of the fifth year.

Whereas Lacey found class to have an influence on the sub-cultures within Hightown Grammar, there was no such issue at Lumley Secondary Modern as pupils came almost exclusively from the local area. However, on entry to the school the pupils were streamed by ability, in five groups from A (the highest) to E (the lowest). The E stream consisted of the lowest ability pupils, who were considered 'backward' (page 2). This group was not included in the research.

Therefore, the sub-cultures that emerged were between the different forms and

their attitudes to learning and school. The top stream displayed a sense of 'academic leadership' (page 13). They expressed this through their clothes (most wore ties) and took pride in their smart appearance. It was commonplace for these pupils to carry a briefcase. They exhibited high attendance rates and showed impatience with subjects which they were not intending to take for the CSE, "religious education and music in particular were the subject of criticism and ridicule." (page 13).

The culture of 4B was quite different. They were not staying on for a fifth year, nor were they taking the CSE examination. All of them would leave once they reached the statutory age, probably having taken the local leaving certificate. They considered lessons a chance to 'have fun' with their friends (page 26) and did not place much value on academic achievement. "We don't like boys who don't mess about" (page 26), "We don't like boys who answer a lot of questions" (page 27). Their attendance was not as good as 4A and their standard of dress was different. Ties and briefcases were frowned upon; long hair favoured. Hargreaves describes this group as "non-academic' rather than 'anti-academic'...academic work was never regarded as valuable for its own sake: it was purely a means to a better job." (page 30). 4C and 4D displayed yet more subcultures.

"In 4C, the norm against working at all: 'messaging' is the alternative to work. The only exception to the norm is during the end of term examinations, when an effort is made lest the boy should be demoted to 4D" (page 39).

Attendance was low, and truancy high amongst these forms. The dress code was similar to 4B, in that ties were rejected, but 4C and 4D pushed the boundaries further by wearing jeans, which were against the school rules. Hargreaves described these groups as 'anti-academic'. They often copied from each other (sometimes forcibly) and displayed no academic values. This was, in some ways, understandable as the members of 4C and 4D would leave school at statutory age

with no leaving certificate or other qualification, so there was no reason or incentive to complete any academic work. 4D was characterised by the active support of the anti-academic values, high levels of absenteeism and parental collusion in truancy, and bullying. Members of this form were often in trouble with the police. The social norms, values and beliefs clearly differed between the four streams, with two sub-cultures emerging which Hargreaves termed “academic” and “delinquent” (page 162). The first “is characterized by values which are positively orientated to the school and the teachers” and the second “by values which are negatively orientated to the school” (pages 161-162).

Whereas Lacey placed some importance on the influence of the home on pupils, Hargreaves made passing reference to this in terms of the academic subculture being related to more middle class values at home, with the opposite relationship with the delinquent subculture. He acknowledged that there was an interaction between home and school but did not specifically carry out any research with parents. He did, however, find similar interactions to Lacey in terms of culture clashes between the home and school. “When peer group and home influences are consistent, subcultural differentiation is considerably facilitated. When peer group and home conflict, the pupil is faced with a problem of adjustment.” (page 168).

1.5.3 Mereside Grammar School

Lambert spent two academic years at Mereside Grammar School between 1963 and 1965, carrying out similar fieldwork to that of Lacey and Hargreaves. She sought to:

“focus on problems deriving from the contact and conflict within schools in modern society between different “cultures”; more specifically between middle class and working class cultures, and between the adult and adolescent cultures.” (1997, page 443).

Although a 'sister school' to Hightown Grammar, and in close proximity, Lambert (1997) found Mereside Grammar school for girls exhibited some differences. As the school only drew pupils in from two main areas, there was not the Jewish minority that was found at Hightown Grammar. Classes at Mereside used mixed ability teaching and sets, whereas Hightown used streaming. However, in terms of socio-economic background, the two institutions were similar. 40% of pupils at Mereside came from working-class backgrounds (page 443) and 80% of the pupils were first generation grammar school attendees (page 454).

Whilst Lacey found that social class affected pupils' progress at Hightown, this was not the case at Mereside and Lambert could find no evidence of polarisation. However, what was prevalent was inter-group hostility between the social classes within the different mixed ability groups. This continued as pupils moved up the school and these 'inter-group tensions' manifested themselves in 'troublesome' behaviour in some of the lower groups (page 453).

Lambert also referred to the emphasis that Mereside placed on academic success as an observable element of the school culture but found that there were conflicts between local community cultures (mostly working class) and the values that the school was trying to encourage.

1.5.4 Beachside Comprehensive

Ball carried out fieldwork for a period of three years, beginning in 1973, in the same tradition as Lacey, Lambert and Hargreaves. As previously seen in section 1.3.2, the 1960s and 1970s were decades where educational reform of the tripartite system took place and Beachside Comprehensive was an example of the move from streaming pupils (influenced by the grammar school tradition) to mixed ability groups.

Beachside Comprehensive was a co-educational school, situated in a seaside community of 17,000 people. As the research was ending, there were 45 secondary schools in the LEA in 1975. 38 of these were comprehensives, 2 were grammar schools and 2 were secondary modern schools. By the end of 1976 all 45 schools were comprehensives (page 11). Unlike the previous studies, the intake of pupils at Beachside was not predominantly from working class backgrounds. Ball reported that there were no “major social problems in terms of poor housing, poor social services, large transitional populations or high unemployment.” (page 15).

Ball drew attention to the fact that although comprehensive education had been introduced with Circular 10/65, there was, in fact, “no agreement between government policy or in educational theory about the goals and purposes of comprehensive education.” (page 2). He went on to point out that there was also no agreement at the time as to exactly what comprehensive education was supposed to achieve. Schools at this time were in many ways, left to their own devices. Ball argued that one of the main purposes of the comprehensive system was to integrate a range of social classes in order to break down class divisions, but as he pointed out, the existence of public schools made it impossible for comprehensive schools to include a true cross section of pupils.

Ball described three types of models of comprehensive education; meritocratic, integrative and egalitarian. Meritocratic schools drew heavily on the grammar school tradition and streamed or set pupils. An integrative school focused more on social equality and enabled children from all backgrounds to attend the same school. Finally, an egalitarian school placed emphasis on changing the educational ethos in order to achieve academic success and social cohesion. Although Ball suggested that most comprehensives created in the 1960s were

meritocratic, he described the staff at Beachside as representing all three views with the majority favouring the meritocratic ideology. The head teacher, however, expressed views more in line with the integrative model. Referring to two aspects of school culture (ritual and ceremony), Ball described features of a traditional grammar school which were present at Beachside; school uniform, assemblies, speech days, detentions and prizes, and a school hymn amongst others.

During Ball's fieldwork, the school moved from a system of setting pupils to one of mixed ability teaching. This change had a noticeable effect on the school culture. Originally, pupils were allocated into streamed 'bands' according to reports and recommendations from their junior schools. These essentially produced streams which followed the tripartite system previously in existence. The highest stream (in band 1) would have been those students who passed the 11 plus examination and gone to grammar schools and the lowest stream (those in band 2, but not including the 'remedial' classes) would have included pupils previously assigned to secondary modern schools. These two bands were also unwittingly divided along class lines, with middle class pupils predominantly in the highest stream and working class pupils in the lowest. As the pupils progressed through the school, Ball identified three subcultures emerging; the pro-school culture, the ambivalent culture, and the anti-school culture. After the introduction of mixed ability teaching Ball discovered that, "despite the anti-school attitudes and behaviours of individual pupils in the mixed ability forms, there is no evidence of the emergence of a coherent anti-school sub-culture." (page 254). This suggested that along with an improved social atmosphere at Beachside, the fundamental culture of the school underwent a significant change.

Ball drew attention not only to cultural shifts within school, but the influence of popular culture outside the school. This was particularly noticeable in the pupils

who were in the third year or above, and was often at odds with the school culture that was being imposed on them. Ball explained why this outside influence was not seen at either Hightown Grammar or Lumley Secondary Modern:

“First, there is much earlier involvement of the comprehensive school pupils in the world of teenage groups and ‘pop media’. Second, at Beachside there is a much greater encroachment of group-life and ‘pop media’ on to the world of the school. This is apparent not only in the talk of the pupils but also in their dress and behaviour. The barriers between the world of school and the world of adolescence are much less strictly maintained at Beachside than they were at Hightown and Lumley, and the pupils bring into the school more of the interests and experiences of their adolescent subcultures. Third, as a co-educational setting, the immediacy of cross-sexual relationships makes the presentation of self in terms of knowledge of and participation in the current trends and fashions of the pop media culture more important *within* the school.” (pages 114 – 115).

These four case studies demonstrate that the culture of the schools differed considerably by school type, pupil background and the outside influences of the local community as well as the wider adolescent and pop cultures. These variables interacted to produce either positive or negative attitudes towards school as well as academic success or failure, often along class lines. But does the type of school a child attends make that much difference to their academic and social success and what aspects of the school have an effect? These were the questions at the heart of the final case study.

1.5.5 Fifteen Thousand Hours

Rutter, Maughan, Mortimore and Ouston (1979) set out to discover if children’s experiences at school had any effect, if it mattered which school a child went to, and what were the features of a school that mattered (page 1). He and his colleagues carried out research at 12 London secondary schools over a period of three years, and examined the similarities and differences between them.

Although the researchers pointed out that conclusions were difficult to apply to all schools due to the low number of longitudinal studies which existed at the time,

they did suggest that the differences exhibited between schools (in terms of teaching and learning, attitudes, school size and school climate) may have had an important influence on the children's behaviour and academic achievement. This supported the evidence from the earlier "Manchester studies".

Rutter et al. found that not only did the schools differ in size (from 450 to 2000 pupils) they also differed in terms of buildings and facilities. For example, some operated on split sites and some without sports facilities on site. This raised issues with additional transport (and cost) in order to travel between sites. The physical environment differed too, in terms of the age, appearance and maintenance of the buildings.

"In some, great care was taken to provide attractive decorations, pictures and plants, and to keep the building in good order by ensuring that any graffiti were rapidly removed and that damage was immediately repaired. In others, decorations were allowed to become dirty; there were delays in repairing broken windows and furniture; the walls were devoid of pictures and posters, and graffiti tended to be ignored." (page 40).

There were also differences in the leadership style of the Senior Leadership Team (SLTs usually consisted of the head teacher and deputy or assistant head teachers) and their educational aims. In terms of 'school outcomes', Rutter et al. found that there were statistical differences between the 12 schools in terms of attendance, behaviour, 'delinquency' and academic achievement. Generally, the schools with the highest levels of attendance and good behaviour also had high levels of academic achievement. However, the researchers were not just interested in these school-based variables. They also considered external influences such as home and the wider community, explaining that, "a school is part of its environment, and influences the wider community, just as environmental forces provide constraints and pressures which determine what a school can be like" (page 146). Although some consideration was given to these external

influences in the earlier case studies, they focused predominantly on what was happening in school and contained their interest in external forces mainly to socio-economic background and class divisions. As Rutter et al. state,

“...even within a similar geographical area, external influences, and perhaps most importantly the pupils themselves, will play a part in shaping school life. The initial teaching task is shaped by the attitudes, behaviour, interests and capabilities of the children in the class. Teacher actions then influence children’s behaviour, which in turn modifies teacher behaviour, which then further impinges on the children.” (page 181).

This constant fluctuation of interactions contributed to the school culture, or ethos as Rutter et al. referred to it. The research showed that the ethos of the school influenced the pupils and affected the outcomes discussed earlier.

These case studies would seem to strongly suggest that the type of school a child attended did affect their behaviour, attitude and attainment because schools differed in their cultures. These different cultures consisted of the physical aspects of the school (the location, the building, the classroom layouts and the displays), the organisation of the pupils into streams or mixed ability groups, the teachers and their teaching styles, the curriculum and the school’s history, in terms of ceremonies, rituals and artefacts. It is with this in mind that I will now consider the subculture of music departments and their historical place in schools as well as their present position.

1.6 History of music in schools

Music has been taught in schools in the UK since the seventh century, becoming a compulsory subject in state schools from ages 5 – 14 in 1988 with the introduction of the National Curriculum. Despite this, the perception of the subject within schools can vary. Some schools may view their music departments positively, not

only for the wider educational value that they can bring, but also as promotional tools and selling points for prospective parents and pupils. Others might place little emphasis on creative subjects, favouring instead the core subjects of English, maths and science. This perception of music within schools affects teachers, parents and pupils, can last for many years, and can take a long time to change. Music has been present in schools since the seventh century where choristers and members of the clergy learnt liturgical chants as part of their schooling. By the sixteenth century, music was considered an important part of a rounded education, although, “much depended on the headmaster’s personal interests” (Music in Schools Education Pamphlet, 1956, page 2).

The sixteenth century was also a period of secularization resulting in most music education in this and the seventeenth century being received through private tuition. Music continued to be thought of as a pastime, rather than a subject for serious study throughout the late seventeenth and eighteenth centuries up until the late nineteenth century. John Henry Newman (1852, cited in DES, 1956, p.4) was particularly damning in his view of music as a serious subject for study,

“Recreations are not education; accomplishments are not education...You may as well call drawing and fencing education, as a general knowledge of botany and conchology. Stuffing birds or playing stringed instruments is an elegant pastime, and a resource to the idle, but it is not education; it does not form or cultivate the intellect.”.

As educational ideas developed from the work of Rousseau, Pestalozzi and Froebel (who all advocated music as part of a child’s education) so music was again considered worthy of a place on the curriculum (Paynter, 1982, page 4).

The emphasis on imparting information and concepts lessened and the focus became the development of character and the value of educational play.

The Secondary Regulations of 1904 (cited in Maclure, 2005, pp.156-169) included singing as an additional subject but it was not until the publication of the Hadow

Report in 1931 that music as a 'serious' subject for schools became a topic for debate.

"The educative value of music has been often overlooked in the past. It has been sometimes mistakenly regarded as a soft relaxation...If taught on sound lines it should react upon the whole work of a school. In no subject is concentration more necessary; in no subject is there so much scope for the disciplined and corporate expression of the emotions..." (page 188).

Music continued to be taught, but the emphasis was largely on primary schools.

Paynter (1982) argued that music and the creative arts could have had a larger role to play after the 1944 Education Act and the introduction of Secondary Modern schools because of the lack of examination focus within the curriculum.

However, this was not the case. The picture of music in schools continued to be quite bleak. The examination system in grammar schools (and later introduced in all schools) pushed music further out of the curriculum as the emphasis was placed on academic subjects.

By the 1960s, the Newsom report, *Half Our Future* (Department of Education and Science, 1963, cited in Paynter, 1982, p13), found that more than half the schools in its survey had no provision of any kind for music, that it was the only practical subject with only one period a week on the timetable, and that it was the subject most frequently omitted from the curriculum in boys and mixed schools.

In a damning testimony of school music, the report stated:

"...music is frequently the worst equipped and accommodated subject in the curriculum...Of all the 'practical' subjects, it had the least satisfactory provision. Equipment is often similarly inadequate...the teacher has to begin with virtually nothing and build up very slowly through the years, with his equipment supplied by small grudging instalments, often of poor quality." (Paynter, 1982, page 13).

Unfortunately, there are music teachers in today's schools who may recognise this position in their own schools. Despite this, music as a subject was offered as both CSE and GCE examination subjects (at O level and A level).

1.7 Current position of music in schools

A number of government music initiatives were introduced at the beginning of the 21st Century. Musical Futures started in 2003 when the Paul Hamlyn Foundation introduced new ideas for teaching music, drawing on the experiences of popular musicians. This initiative focussed mainly on practical music making using informal teaching methods and allowing pupils more choice in the music they explored. The Music Manifesto was set up by the government in 2004 to guarantee that all children had access to music education. Between 2004 and 2009 over £300million of funding was made available for a range of projects, including “Sing Up” (a national primary school singing programme) and the Wider Opportunities initiative which aimed to provide instrumental lessons for all primary pupils.

OfSTED published a report in February 2009, evaluating music in both primary and secondary schools between 2005 – 2008, entitled “Making more of music” (OfSTED, 2009). The results showed that pupils did not make as much progress as they should in Key Stage 3 and that the uptake for Key Stage 4 remained low at approximately 8%. Half of all teaching seen was no better than satisfactory and progress was limited. However, the most effective teaching was seen in extra-curricular activities and in instrumental lessons.

At the time of conducting the research, music remained a National Curriculum subject within non-academy state schools, compulsory for pupils aged 5 – 14. When the National Curriculum was introduced, the suggested amount of timetabled music was one hour per week (DfES, 2002). As this minimum provision was relaxed, and other subjects such as Citizenship and Personal, Social and Health Education were introduced, some schools reduced their music

provision (often along with that of other practical subjects) further, often placing it on a carousel which would be taught every term or half term. In some schools which operated a two-week timetable, music may only have appeared once a fortnight rather than once a week to accommodate other subjects. However, the introduction of academies meant that schools which had converted to academy status were free to move away from the National Curriculum (apart from in core subjects) and design their own curriculums. Music was no longer compulsory in academies.

Although at the time the research took place music was still offered as an optional subject at GCSE for 14 - 16 year olds, and although uptake had been historically low (Bray, 2000), it had become somewhat marginalised (along with other practical and creative subjects) with the introduction of the English Baccalaureate. The EBacc was a collection of subjects by which school performance was judged in national league tables. If pupils chose to take subjects not included in the EBacc or schools offered other options (such as the International GCSE or BTEC) then the schools' performance in league tables was affected. Music, drama, and art were not included in the EBacc and more academic pupils were often steered away from these practical subjects in favour of those which were included and could, therefore, boost the league table performance of a school.

1.8 Children's attitudes towards music in school

The Schools Council carried out a survey in the late 1960s targeting pupils' attitudes towards school. This survey showed that music "was the most boring and most useless subject on the curriculum" (Ross, 1995, page 186). Ross went on to paint a bleak picture of the situation, claiming , "...it is school music they

object to. It is school music that doesn't add up. Among vast numbers of girls and boys music in school is a massive turn-off." (page 186). Quoting Hannam's research from "Wasteland Wonderland" in the early 1990s (Hannam, 1992, cited in Ross, 1995, pp.186-188), as well as his own research in the early 1970s, Ross stated that when pupils were asked to choose ten subjects for the creation of their own timetable, music was either last (Ross, 1992, cited in Ross, 1995, p.187; Witkin, 1994, cited in Ross, 1995, p.187) or ninth out of ten (Hannam, 1992, cited in Ross, 1995, p.187), (Ross,1995, p.187). Hannam also found that 30% of his respondents, (more than 700 pupils in years 7 and 8) found, "nothing interesting in their music lessons and feeling they had learnt nothing of importance to them"; over 40% complained of 'boredom'. (Ross,1995, page 187-188). Although this was a depressing account of music in schools, subsequent developments made more encouraging reading. One point that Ross considered was music in the National Curriculum and the fact that it was designed by the government and its advisors (with pressure from "White Western, Classical professional musicians", page 188) who were not concerned with the attitudes of the pupils it would be imposed upon.

"If music was failing in schools it was a matter of classroom management and teachers doing proper teaching...What we have now is a curriculum that, apparently, most music teachers are pleased to see and happy to teach. Which doesn't of course mean that we have advanced very far in the direction of dealing with music's fundamental weakness as a subject in the school curriculum: the kids are bored." (page 188)

Gammon (1996), in a rebuttal to Ross, argued that although schools varied, the situation is not quite as bad as Ross would have us believe. There may have been examples on either end of the spectrum, but Gammon argued that generally music could be taught and received successfully and enthusiastically. The key point that Gammon made was in relation to GCSE music which many pupils

perceived as “a more difficult GCSE than either art or drama, and this perception can lead pupils to opt for what is thought to be an easier course.” (page 104). He also stated that, “music is often seen as a specialist subject, available only to a select minority.” (page 105) which was supported by the historical and continued low uptake of GCSE music as an option (Bray, 2000).

An influential study of arts provision in schools was conducted by Harland, Kinder, Lord, Stott, Shagen and Haynes in 2000. The main purpose of the study was to examine the effects and outcomes of arts provision in schools whilst also investigating good practice and the effects of arts provision on school improvement. Harland et al. completed case studies of five schools which had been identified for their good reputations of arts teaching in addition to collecting questionnaire responses from 2269 year 11 pupils across a wider sample of 27 additional schools. Although the study focused on art, drama, dance and music, the researchers deemed music to be facing critical problems. The research revealed that some pupils viewed music as elitist and that there were lower levels of enjoyment at GCSE level than in other arts subjects. In Key Stage 3, “pupil enjoyment, relevance, skill development, creativity and expressive dimensions were often absent. Overall, music was the most problematic and vulnerable art form.” (page 568).

However, a few years later the position of music in schools appeared to be healthier. Lamont, Hargreaves, Marshall and Tarrant (2003) and Hargreaves and Marshall (2003) in a large scale study of nearly 1500 pupils aged 8 – 14 found that 67% enjoyed their class music lessons. Whilst the reported levels of enjoyment diminished as girls got older, boys’ enjoyment increased and they were more likely to enjoy music lessons in year 9 (page 235). This finding supported earlier studies focused on gender, such as Wright (2001) who found that there were differences

between girls' and boys' preferences for performing, composing and appraising.

In her work on musical identities Lamont (2002) found that girls were more likely to view music more positively than boys. However, Lamont et al. (2003) discovered that not all activities were received positively and that the attitudes varied depending on what kind of activity was taking place.

Many pupils in Lamont et al.'s study viewed music in school as a distraction from academic subjects and when asked which subjects should be dropped from the curriculum very few mentioned music. However, the interest in taking GCSE music was very low, for reasons that have also been stated before by Gammon; the perception of music as a specialised subject which could only be accessed by pupils who played an instrument and not a subject which was not relevant to pupils' futures.

The final point of interest from this study was the uptake of instrumental lessons. Lamont et al. (2003) found that the percentage of pupils having instrumental lessons decreased from 30% in year 4 to just 12% in year 9. This echoes Hallam's (1998) study which found similar results, although more positively Lamont et al. found that around 40% of pupils not having instrumental lessons expressed an interest in having them.

Button (2006) found similar positive attitudes in a study of 216 Key Stage 3 pupils (11-14 year olds) from six schools. 55% of the pupils liked studying music; 53% thought music was an important subject; 54% of pupils valued music (page 423). Despite this positivity, 43% of pupils still found music at school uninteresting. It was not clear whether any of the same respondents reported liking music as well as finding it uninteresting. This was a possibility as the reasons for pupils liking music was not known; it could have been that some pupils liked their music teacher or the fact that they generally did not have to sit behind desks writing. It

could have been that music was seen as a less challenging subject, where not much work was completed but that the music covered was considered boring. Button also found gender differences with more girls than boys reportedly liking music, more girls than boys seeing music as an important school subject, and more girls valuing music as a subject. This was at odds with Lamont et al.'s (2003) findings although Button's participants were only attending secondary schools and his results were not analysed by year group. The general pattern of girls holding more positive views about music was consistent with Lamont's findings.

The final point to be made is that pupils were not shy at voicing their opinions when it came to their music lessons, especially older pupils. In a paper presented by Hargreaves, Lamont, Marshall and Tarrant (2004) it was evident that pupils participating in their research had firm ideas on what could be improved in school music.

“Pupils, particularly the older ones, spoke about wanting more instruments, more varied instruments, newer instruments, more than just percussion instruments, and instruments from different countries. The length of lessons was another general theme, with most wanting longer or more lessons, and the chance to make up their own music. Many pupils felt that some kind of ability setting for music would help improve lessons, and those not taking instrumental lessons frequently said they would like more opportunity to have lessons at school.” (page 6)

Whilst many music teachers would recognise these pleas from their pupils, the associated financial cost (to the school and to parents in the case of instrumental lessons) prevents many departments expanding their resources to accommodate these desires.

1.9 Extra-curricular music participation

Extra-curricular music in schools is found in many guises. Most secondary schools have peripatetic instrumental teachers, offering weekly tuition on a range of instruments. These lessons are at an additional cost for parents, sometimes subsidised by the school, and taught primarily through the school day or during lunchtimes. Peripatetic staff can be employed directly through the school or the Local Authority Music Service and often teach at a number of different schools throughout the week. Some may also teach privately out of school hours.

In some instances, the school and parents cannot meet the cost of these additional lessons and so music teachers offer instrumental lessons in the form of lunchtime or after school clubs, either staffed by class music teachers or willing older pupils. Whilst this may be more cost-effective, it often limits the range of instruments being offered and increases the pupil-teacher ratio.

Many schools offer additional, traditional clubs or activities such as choirs, orchestras and other instrumental groups, have an annual concert (usually at Christmas) and possibly a school play or musical. There are usually a number of pupil-formed bands or groups to be found too. Some schools (usually where the financial situation of parents is quite healthy) even offer overseas trips with a focus on music, perhaps taking a choir or orchestra to perform in another country.

Many studies, particularly in the United States, have explored the role of extra-curricular activities but these tend to focus more on sports. This was largely due to the fact that many of the UK's traditional extra-curricular activities (e.g. choir, orchestra) were part of the curriculum in US schools, whereas most sports were truly extra-curricular. Nadler (1985) quoted from the Encyclopaedia of Educational Research (Mitzel, H.E.[Ed], 1982, cited in Nadler, 1985 p.29) which stated that

“girls have a somewhat higher participation rate than boys in extra-curricular activities.” (page 29). Holland and Andre (1987) referring to a study by Phillips (1969, cited in Holland and Andre, 1987, p.439) stated that “participation in music related positively to self esteem for both sexes.” (page 439). They also quoted work by Snyder and Spreitzer (1977) where student female athletes who participated in music had “higher educational expectations than music only, athlete only or non-participants.” (page 461). This was questioned in 1988 by Brown who revealed that these differences actually “reduced sharply and remained significant only for low achieving girls when background characteristics that would precede athletic participation were considered.” (page 108).

Denny (2007) found that there was a positive correlation between children participating in music and their future aspirations and Miksza (2010) found that music participation was significantly related to achievement in maths, community ethic and commitment to school. However, Miksza’s study was based on large scale National data and did not give voice to individual participants. Whilst there are clearly beneficial links for pupils participating in extra-curricular activities, there is a gap in the research regarding how pupils view general extra-curricular music activities and how they fit in to the larger picture of children’s activities.

One area of extra-curricular provision which has received attention is that of instrumental learning. Most of this work was focussed on successes and failures in music, reasons for dropout, motivation and practice.

Asmus (1985) discovered that pupil’s beliefs about success in music were related to internal factors such as ability and effort. Pupils understood that if they worked hard, they would achieve. In his 1986 expansion of the original study, the results were replicated and Asmus found differences in gender, school year group and between different schools. Vispoel and Austin (1993) found similar results in their

study, where pupils believed that failure in music was as a result of a lack of effort rather than a lack of ability. Pitts, Davidson and McPherson (2000) found that in order to be successful in instrumental learning pupils needed to be self-motivated, have a supportive home environment and a good relationship with an enthusiastic teacher.

Hallam (1998) found that a pupil's attitude towards practice was the main contributing factor to them either continuing or discontinuing instrumental lessons. She also found that the attitude of a child's peers could also have a negative influence on this decision. Klinedest (1991) also found that pupils dropping out of instrumental tuition were influenced by their peers, but also by time constraints and poor relationships with their instrumental teachers. Costa-Giomi (2004) found that pupils who had dropped out of piano tuition were less likely to have siblings, and, perhaps unsurprisingly, missed more lessons, did less practice and completed less homework than their friends.

In a study of motivation and gender differences, MacKenzie (1991) found that the main reason for starting to learn an instrument for both boys and girls was a personal interest. For boys, teachers were instrumental in making that decision and for girls it was that their friends played an instrument. Sandene's (1997) study examined the links between student background, individual differences, classroom practices and motivation in instrumental music in the United States during one academic year. He found that although motivation decreased across the year, there was a clear relationship between positive feedback and motivation.

The third key study was that of Ghazali and McPherson (2009) who looked at the factors influencing Malaysian children's motivation to learn music. They found that, regardless of ethnic group, the children did not perceive learning music as important, although they were more positive towards instrumental lessons than

class music lessons in school and most recognised the intrinsic value of learning an instrument. Gender differences were also found, in that the boys were less positive than the girls in their attitudes towards learning music, and considered music to be a girl's activity. The girls were found to be more disciplined in terms of practice and organisation and had more positive beliefs about their competence in music.

O'Neill (1997) found a correlation between the amount of practice pupils undertook and the progress they made in instrumental learning. McPherson's (2000-2001) results supported O'Neil's (1997) in that pupils who achieved the most in terms of musical learning were also those who practiced more. Da Costa (1999) found that the type of practice that pupils undertook was more important than the amount. The choice of practice affected their progress in learning an instrument, with pupils making more progress when able to choose from a variety of practice strategies. This successful approach to practice was also seen in the work of Barry and Hallam (2002).

1.10 Continuing music education

"Music is becoming more popular as a GCSE subject. More than 40,000 students sat the GCSE music examination this year and the number taking the subject at A Level rose to 6,500" (Burnett, 1996 in Bray 2000, page 79). On reading this, one could be mistaken for thinking that music was a popular option at GCSE but this was simply not the case. Music remained one of the least popular options for 14-16 year olds and had been for a number of years.

In 1984, just 2% of pupils were reported to be taking GCSE music (Bell, 2001, cited in Lamont and Maton, 2008, p.268) although this figure may not have been

completely accurate as it was based on pupil responses to questionnaires. By 1994, this number had increased to 6.6% and by 1998 7.1% (Bray, 2000, p.80). QCA data from 2002 showed that the figures had once again increased, to between 8% and 9% (QCA, 2002, cited in Lamont and Maton, 2008, p.268). Whilst this steady increase may have looked encouraging, compared to the 20% of pupils who took PE, and the 36% who took art, it would seem that music as an optional subject has not progressed significantly since the 1990s. In fact, looking at figures from 2010, it was taking a backward slide to 7.2%. The situation was even more bleak when it came to A Level, with figures hovering around the 2% mark. So why were GCSE and A Level music courses so unpopular amongst teenagers who displayed high levels of interest in music outside of school? Bray (2000) found that although the uptake for GCSE music was much lower than for other creative subjects, such as art and drama, the A grade to C grade pass rate was above average compared to all other subjects. He proposed two possible reasons for this. Firstly that GCSE music was easy to score highly in and secondly that the cohort of students taking the subject was musically more able or talented and therefore scored more highly. The second suggestion is more likely. Despite the claims that the GCSE syllabi were aimed at all pupils following three years of classroom music lessons (equivalent to approximately 120 hours of music), the vast majority of pupils taking music as an optional subject were instrumentalists and, therefore, exhibited some specialist knowledge or ability, particularly in composition or performance.

Another point that cannot be overlooked was the timetabling of option subjects by schools. As Bray stated,

“Schools may discriminate against music when setting up option choices at Key Stage 4. It is difficult to see why this might be the case, and it is relatively common to find secondary schools supporting quite small GCSE music groups, despite the fact they do not make good economic sense.” (page 87).

Arts subjects were often placed in the same option block, in order to encourage pupils to choose a wide range of optional subjects. My own experience during my first few years in the profession attests to this. Departments were often pitted against each other and unnecessary pressure put on pupils to choose a certain subject and ensure good grades (for the child but also the department in question). However, it was often the pupils who showed an ability or interest in music who also wanted to choose art or drama or PE and this was a source of much conflict between departments. More recently with the introduction of the English Baccalaureate, schools were steering more able pupils towards the traditionally academic subject collection (English, Maths, Science, ICT, Humanities and Modern Foreign Languages) and away from the creative subjects (which were completely excluded from the EBacc.).

There was little, if any data, relating to reasons why A Level music attracted so few candidates (and no figures for BTEC Music courses). However, it could be argued that many of the reasons proposed for lack of uptake at GCSE could also be applied to A Level.

1.11 The influence of home and school on the child

Previous school studies (Hargreaves, 1967; Lacey, 1970; Rutter et al., 1979) examined in section 1.5 have indicated the importance of the home and parental

influences and their interactions. However, there was little research that examined the interaction of the home, school and child in relation to school music. Most studies in this field focused either on the parent – child interaction (Howe and Sloboda, 1991; McPherson, 2002), the teacher – child interaction (Asmus, 1989; Davidson, Moore, Sloboda and Howe, 1998), or the parent – teacher – child interaction but in the context of instrumental learning (Davidson and Scutt, 1999; Creech and Hallam, 2003), rather than general school music. There was often disagreement too regarding which interaction had the most influence on the child. The Plowden Report (1967, cited in Rutter et al., 1979, p.2) “concluded that home influences far outweighed those of the school.”. Hargreaves (1967) acknowledged that there were interactions present, but did not examine this further in his research.

“Boys import values and attitudes from their families and friends which influence life in school. But this is a two-way process. What they do in school, what values they acquire, what norms they conform to, all these affect behaviour outside the confines of the school building.” (Hargreaves, 1967, page 140).

Lacey’s (1970) case studies of pupils and their parents focused on social class and levels of “parental interest and encouragement” (page 125), however they were largely descriptive accounts and did not seek to uncover the wider effects of the home and school. In a general study of disadvantaged gifted learners, VanTassel-Baska (1989) extracted a number of themes from case studies that showed the importance of parents, extended family, teachers, peers and the community. Mothers and grandmothers were most influential, but male family members had a significant role to play in girls’ achievement. Teachers contributed to pupils’ self-perception and gave challenged them to be successful in their academic studies whereas peers played the role of confidants and academic role

models. Community was seen mostly in negative terms, highlighting the disadvantaged backgrounds of the pupils.

Ryan, Stiller and Lynch (1994) showed that the interaction of teachers, parents and friends were important academic predictors in addition to affecting self-esteem and motivation. Pupils who viewed teachers and parents as role models had more positive attitudes towards school and higher levels of motivation. Pupils who viewed their friends as role models displayed more negative attitudes both towards school and themselves.

Sichivitsa's (2007) study of college choir members found significant interactions between parents, teachers and peers in relation to continuing musical participation. Parental support had a significant effect on students' self concept in music; teachers played a vital role in the academic and social integration of the choir members; peers played a significant role in influencing students' values and attitudes towards music.

1.11.1 Parents

In the first of Howe and Sloboda's studies into the influences in young musicians' lives (1991), parents of the 42 students involved in the study were interviewed. It was found that only 36% of the parents were actively interested in music, with very few of them actually playing an instrument themselves. However, nearly all parents provided time, transport, money and motivation which were appreciated by their children. Zdzinski (1992) found that in a study of 113 young wind players, parental involvement did not significantly influence achievement levels.

Dai and Schader (2001, 2002) examined parents' reasons and motivations for supporting their children's musical tuition and parents' expectancy beliefs and values for music, academic subjects and athletics. They found that the parents

had more intrinsic than extrinsic reasons for supporting their children, and thought that music lessons fostered desirable characters in their children such as discipline, diligence, improved academic performance and intelligence.

McPherson and Davidson (2002) focused on 157 instrumental beginners aged 7-9 in their first year of lessons. They were particularly interested in the interactions of mothers and children during practice and focused on the quantity and content, and the support and supervision of practice. They found that in the first month of learning, 80% of the mothers in the study reminded their children to practice, whereas by the ninth month this had dropped to just 48%. Their results contradict those of earlier studies, suggesting the importance of parental support, especially during practice. In the wider field of studies looking at the role of parents, Baxter-Jones and Maffulli (2003) found in their sample of parents whose children were involved in sports that the parents were influential and that children with less motivated parents would not undertake sport, especially at a high level.

Macmillan (2004) conducted a study with ten piano teachers, twenty pupils and twenty of their parents. She found that some of the teachers discouraged parental involvement whereas others encouraged it. There were a number of parents who were not aware of the value of their input, and children who received parental support welcomed it.

Gonzales-Detlass, Willems and Holbein (2005) synthesised a variety of research to show that parental involvement was related to student motivation on a number of constructs. Their findings showed that parental involvement generally benefitted children's learning and academic success.

Fredricks, Simpkins and Eccles (2005) carried out a longitudinal study over four years with 367 middle class children and their parents. They found gender differences in parental support, with parents supporting their daughters more in

instrumental music than their sons, with the reverse being true for sports. They also found that the strongest predictor of children's participation was the parental belief about the child's ability.

McPherson (2009) also suggested that parental goals and aspirations had an impact on their children's musical learning. Drawing on educational literature, he outlined the differences between parenting style (attitudes towards the child and resulting parental behaviour) and parenting practices (particular behaviours used in the socialisation of children). However, McPherson argued that these alone were not sufficient in explaining children's achievements as there were other factors involved. He created a framework for studying parent/child interactions which was based on the Eccles' Expectancy-Value model and also incorporated elements of Self-Determination Theory. The model included parental goals and practices and parenting style which McPherson claimed were mediated by the child's motivations, self beliefs and self-regulation which then lead to the child's outcomes.

Finally, Creech (2010) found in her study of 352 parents of children learning the violin, that there were three types of parental support. Behavioural support included attending lessons, supporting practice and providing transport; cognitive or intellectual support included providing instruments at home, encouragement of extra-curricular activities and attending concerts; personal support included showing interest in their child's views and goals and giving praise. Creech found that low levels of parental support led to lower enjoyment of music and lower levels of motivation and self-esteem.

These studies have all concentrated on the role that parents played in a child's instrumental learning and neglected the support for general classroom music experiences. They also lacked consideration for the wider family influences such

as siblings and grandparents, which VanTassel-Baska (1989) found to be important.

1.11.2 Teachers

A number of studies have investigated the importance of teachers and the role they play in children's instrumental learning. Asmus (1989) interviewed 498 high school band and choral ensemble students aged 14-18 and found that teachers were important in influencing student motivation, regardless of the school setting and the background of the students.

Howe and Sloboda (1991b) conducted an interview study of 42 pupils aged 10-18 enrolled in a specialist music school in the UK. They found that 88% of the instrumental teachers were viewed as warm or friendly, but that pupils were more than aware of their teachers' limitations and deficiencies. As pupils got older the qualities they appreciated in teachers changed, with more advanced musicians valuing a higher level of musical expertise. They also began to view their instrumental teachers as positive role models.

These findings were supported by further work in 1998 by Davidson, Moore, Sloboda and Howe who interviewed 257 children aged 8-18 who were classified into five groups based on the status of the children as musicians – from “highly successful and serious musicians” to “young, ‘ex-musicians’”. The study found that the more successful students viewed their teachers as friendly, chatty, relaxed and encouraging, and that they viewed their teachers differently to those who had stopped instrumental lessons. As with the Howe and Sloboda (1991b) study, Davidson et al. found that older learners expected their teachers to have good performance and professional skills.

Rife, Shnek, Lauby and Lapidus (2001) explored how satisfied 568 students aged 9-12 were with private music lessons in the United States. They found that the students were all generally happy with their lessons and appreciated the various qualities of their teachers and the way in which their teachers helped them improve on their instrument. Mills and Smith (2003) sought the views of 134 Local Education Authority peripatetic teachers on what they understood to be good teaching in schools and Higher Education, but did not include the views of parents or children. They found that the 'ideal' teacher was enthusiastic, accomplished, positive, an effective communicator and ensured that their pupils had fun in their lessons.

Finally, Costa-Giomi, Flowers and Sasaki (2005) examined teacher behaviour during piano lessons and found that teachers provided frequent verbal cues and approvals. However, those children who dropped out of instrumental tuition tended to elicit more verbal cues and fewer approvals from their teacher.

Most of these studies focused on the children's perception of their instrumental teachers, but did not take into consideration the wider picture of school music departments and full time music teachers. Many of them were also based in specialist centres which often dealt with musically gifted pupils. Whilst a few of these studies also sought the views of parents, these opinions were not taken in conjunction with those of the children.

1.11.3 Parent – teacher – child interaction

Davidson, Sloboda and Howe (1995/6) studied the interaction between parents, teachers and the child in relation to success and failure in instrumental music.

They found that support from both parents and teachers motivated the children to

begin instrumental tuition, and that those children who gave up lessons had less support from them.

Davidson and Scutt (1999) focused on the interaction in relation to instrumental exams, although it mainly focused on the teacher-child, parent-child and parent-teacher relationship in preparing for the exams, rather than an integration of all three elements. They found that despite the three-way interaction, the teacher was central to a child's progress.

Creech and Hallam (2003) proposed a model of the 'interactions of human variables within a musical context' (page 40) that showed interactions between parents, teachers and pupils in instrumental learning. This model includes parental involvement, parent – teacher – pupil communication, parenting style, student age and values and attitudes. Whilst this model addressed the issues of interactions, rather than each element being considered in isolation, it was still limited in that it dealt with specific individuals rather than families or schools.

Pitts (2009) collected retrospective accounts from adults who still took an active interest in music. There were influences from both the home (supportive parents) and school (performing opportunities and inspiring teachers), with instrumental teachers, parents and secondary music teachers being cited as important influences by participants. However, there were relatively few respondents who were influenced by both settings. Two 'ideals' emerged from the data. Firstly, the 'ideal' home consisted of instruments and radios or gramophones, parents as role models who provided financial and emotional support and who's attitude towards music was more important than their skills in the subject. Secondly, the 'ideal' school provided lots of performing opportunities, inspiring teachers and singing was prominent.

1.12 Summary and Aims

This chapter has examined the changes in the British education system, considering the impact of major educational reforms such as The Education Act of 1944, Circular 10/65 and The Academies Act of 2010. These reforms resulted in a number of distinct school types which operated in different ways. Independent schools, academies and free schools ran independently of Local Authority control; grammar schools and some independent schools were selective; state schools with a specialism received additional funding.

School culture has been explored through five influential case studies which took place in the 1960s and 1970s during a period of significant educational change. Distinct cultures were evident in the studies of two grammar schools, a secondary modern school and a comprehensive school. These differences were attributed to the socio-economic backgrounds of the pupils, the setting of pupils by academic ability and the wider influences of parents and community.

Music in schools has also been considered in relation to pupils' attitudes towards music, extracurricular participation, uptake at age 14 and 16 and the interaction between the home, school and child. Attitudes towards music had become more positive since the 1970s, with girls holding more positive views than boys about school music. However, there was a historically low uptake of music as an optional subject at GCSE and A Level which was attributed to the grouping of subjects in option blocks, the introduction of the English Baccalaureate and the perception that it was a subject only suitable for musically talented pupils. Studies regarding the interaction between the home, school and child have mostly focused on one aspect of this interaction or on instrumental learning rather than school music.

As outlined in section 1.7, the government had shown their commitment to improving music in schools, but the initiatives in place had not reached the secondary sector in the same way that they were reaching primary schools. The OfSTED report in 2009 suggested that music teaching was not enabling pupils to make sufficient progress at Key Stage 3 and nearly all of the government funding had been specifically directed into the primary sector, leaving gaps in both funding and research in the secondary sector. As a result of this disparity between primary and secondary music teaching and funding and my own experience as a secondary music teacher, the study will focus specifically on the secondary sector. As a result of the literature review, four research aims were developed in relation to children's musical participation and experiences within the wider context of school culture.

Aim 1: To investigate if musical participation differs by school type.

Aim 2: To investigate how music fits within the culture of the school.

Aim 3: To establish how music fits into children's everyday lives and cultures.

Aim 4: To determine if the views about music at home, school and in the wider environment correspond and, in particular, if the views of home and school complement each other.

1.13 Frameworks for study

A multi-context approach was needed in order to meet the research aims and examine the different settings of home, school and the wider environment. Three frameworks for study were drawn from the music education literature and considered in relation to the research.

Hargreaves (2003) proposed a model to explore music education in and out of schools. Figure 1.1 shows the model, which outlined the various educational provisions for music within England. This model included the musical settings of 'in school' and 'outside school' which relates to aims 3 and 4 and extracurricular participation which is relevant to the first three aims. The model also included the National Curriculum which not all schools were required to follow, and which would relate to the first two aims.

Whilst this model is useful for examining the wider context of music education, and would provide a framework for examining some of the research aims, it does not consider the relationship between the three elements of home, school and the child which form the basis of the final research aim.

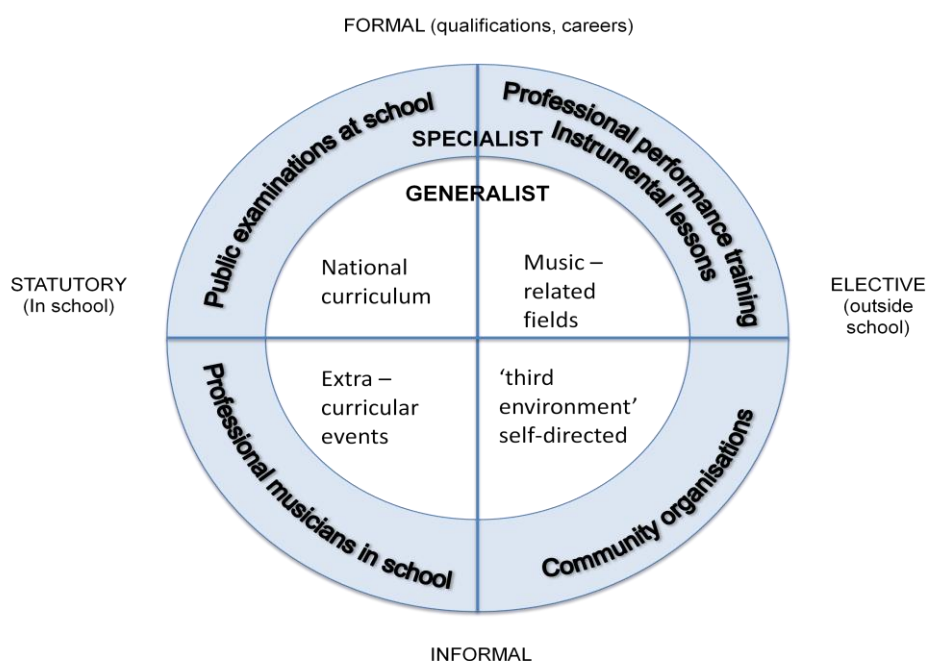


Figure 1.1 A 'globe' model of opportunities in music education (Hargreaves, 2003, page 158).

The second model which was considered was that of Creech and Hallam (2003) shown in Figure 1.2. Unlike Figure 1.1, this model did explore the interaction of pupils, parents and teachers using the systems approach and model developed by Tubbs (1984, cited in Creech and Hallam, 2003, p40). This theory “provides a framework for understanding how the many variables of human behaviour and communication work together.” and allowed the interactions of the various parties to be studied. Creech and Hallam’s model included pupils, parents and teachers, but focused on instrumental teachers rather than class teachers and neglected the role of peers within the interactions and the wider contexts of home and school. This model also failed to address the focus on school culture and the role music played in the lives of children.

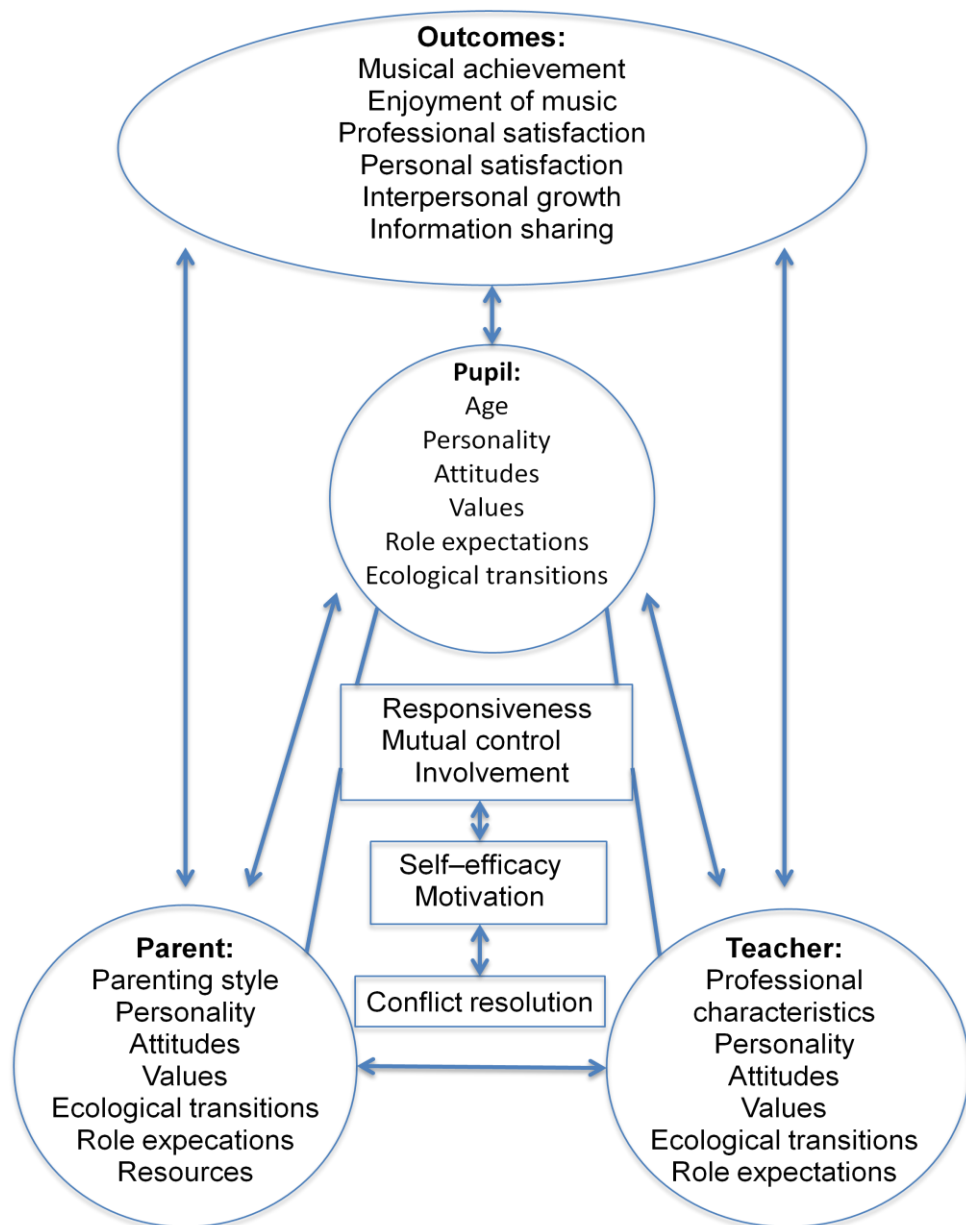


Figure 1.2 The interaction of human variables within a musical context, Creech and Hallam (2003), page 40.

Lamont (2002) referred to Bronfenbrenner's ecological model of child development as a way of examining the contextual influences of a child's developing identity. This child-centred model of development, in which the child affects the settings in which he or she spends time as well as being affected by them, and was a useful framework for considering the roles of actors within a child's musical culture. One of the additional features of this model was that it placed emphasis on the number

and quality of the connections between the settings in which a child spent time (e.g. was there communication between home and school?). Bronfenbrenner (1979) explained the importance of considering the many interpersonal relationships surrounding children and placed equal importance on what he termed N + 2 systems (groups larger than a two-person 'dyad').

“Several findings indicate that the capacity of a dyad to serve as an effective context for human development is crucially dependent on the presence and participation of third parties, such as spouses, relatives, friends, and neighbours. If such third parties are absent, or if they play a disruptive rather than a supportive role, the developmental process, considered as a system, breaks down.” (page 5).

Bronfenbrenner described his model in terms of a Russian doll, where concentric circles contained different settings which affected the child on a daily basis.

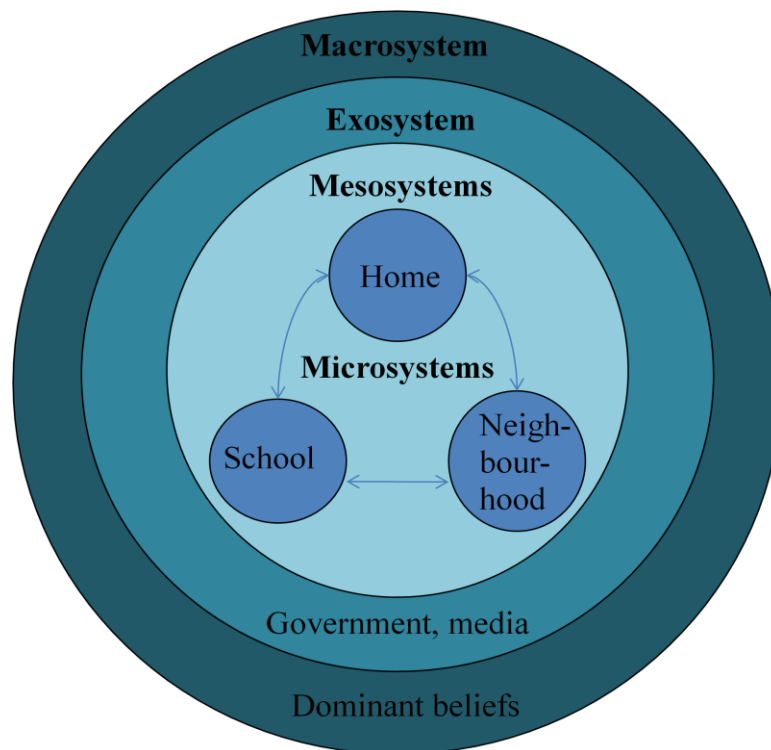


Figure 1.3 Bronfenbrenner's ecological model of human development (Lamont, 2000, page 42).

The microsystem related to “a pattern of activities, roles and interpersonal relations in a given setting” (Bronfenbrenner, 1979; p22), such as home, school, or

the playground. Examples of 'roles' included mother, baby, teacher and friend. The mesosystem described "the interrelation of two or more settings" (p25), in which the person actively participated, such as school and home. The exosystem referred to one or more settings that did not involve active participation, but affected or were affected by what happened in the setting, for example the parent's workplace, an older sibling's class, and the Local Education Authority. Finally, the macrosystem included "consistencies in culture or subculture as well as any belief systems or ideologies" (page 26). An example of this would be different systems of education in different countries.

This framework provided opportunities to explore the links and influences between the child, the home and the school, as well as the wider aspects such as school type and culture which were not present in the other models. Bronfenbrenner's ecology shaped the model which I developed in order to explore the research aims and is shown in Figure 1.4. At the centre of the model were the microsystems - home, school and the wider community environments. Incorporated were components drawn from the Expectancy-Value Theory (Eccles, 1983), which were also often present in the literature regarding instrumental learning (Eccles, Wigfield, Harold and Blumenfield, 1993; Sichivitsa, 2005; McPherson, 2000-2001) as seen in sections 1.9 and 1.11 and in McPherson's (2009) model outlined in section 1.11.1. These influenced the child, and other adults and children encountered at home, at school and in the wider community. These three settings also interacted in the mesosystem. The exosystem contained the Local Education Authority and the LEA music service which related to the concepts of school culture and diversity. Finally, the macrosystem consisted of the British school system, social conditions (including socio-economic status) and economic patterns

(such as the current economic climate), all of which may influence musical participation.

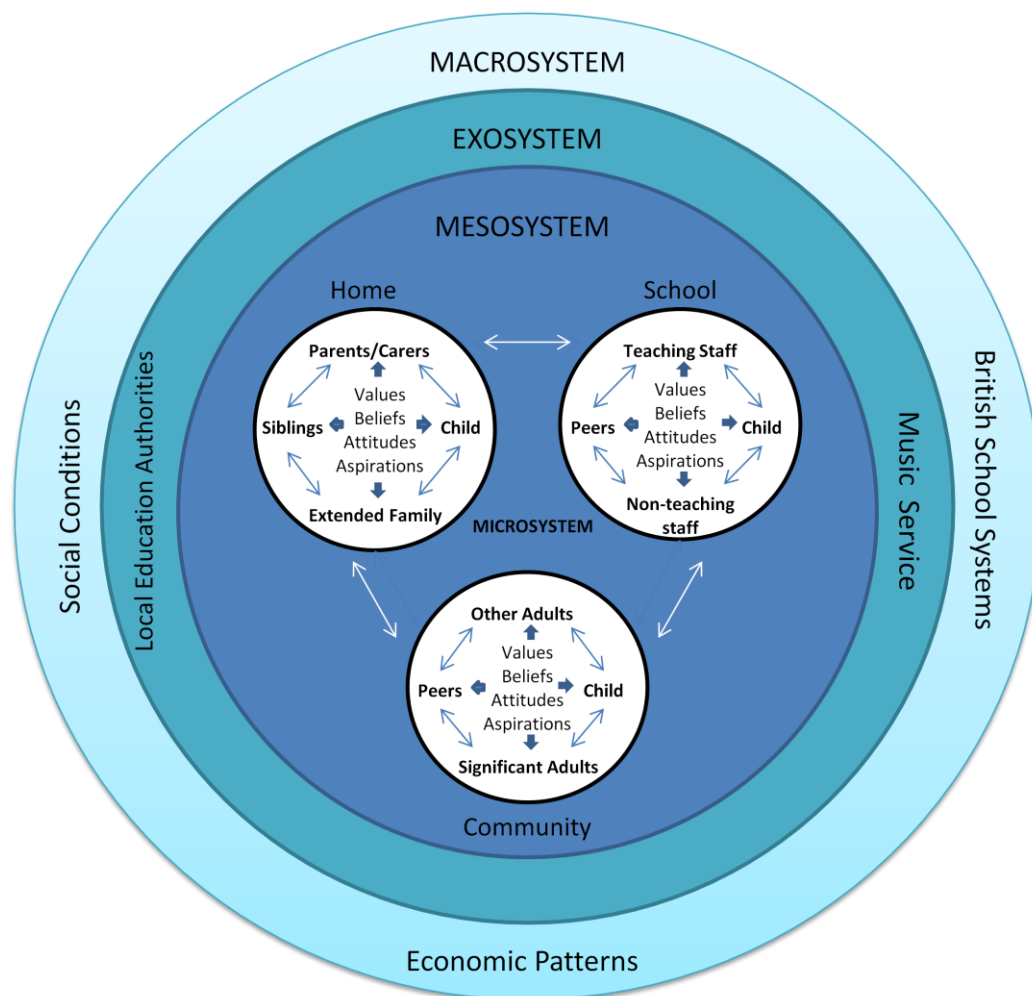


Figure 1.4 Proposed model to examine the interactions in music education

This model will be used as the framework with which to study school culture, pupils' attitudes towards and participation in school music and the wider influences of the home and school. It will be used to identify the levels that need to be accounted for within the research but will also allow consideration of the importance of relationships between settings. The attitudes, values and beliefs and aspirations of pupils, parents and teachers are important in establishing views on the culture of a school. They contribute to the wider, generic, unique and

perceived cultures outlined by Prosser (1999) in section 1.4.3. The framework will influence the methodology used in the research and inform the materials developed to collect data by ensuring that these four cultures are examined through the micro-, meso-, exo- and macro—systems.

1.14 Conclusion

This chapter has presented a rationale for the current study. It has summarised the historical developments in education, in addition to introducing the ranges of school types in existence when the present research was conducted. The semiotics surrounding the concept of school culture have been explored and five influential case studies examined. A brief history of music in schools followed by the current position has been outlined, introducing the subject specific OfSTED reports and government initiatives designed to raise the profile of music and increase the progress of pupils through more effective music teaching. I then set out the specific school music research relating to children's attitudes, musical participation, instrumental learning, uptake at GCSE and A Level and the influences of parents and teachers. Finally, I introduced the research aims and considered possible frameworks for the present study.

Chapter 2 – Method

This chapter will demonstrate how the research design was developed in order to address the research aims. The research aims are restated and a justification of the research method is presented. Lessons learnt from a small scale pilot study are considered. The sample is explained in detail and the ethical considerations of school-based research are discussed. The data collection methods and specific materials for this process are introduced and explored fully. Finally, the data processing methods are outlined before more comprehensive results are presented in Chapters 3 – 7.

2.1 Research Aims

Aim 1: *To investigate the hypothesis that musical participation differs by school type.*

Aim 2: *To establish how music fits into children's everyday lives and cultures.*

Aim 3: *To investigate how music fits within the culture of the school.*

Aim 4: *To determine if the views about music at home, school and in the wider environment correspond and, in particular, if the views of home and school complement one another.*

2.2 Design

An ethnographic approach was employed in this research. Schensul, Schensul and LeCompte (1999) defined ethnography as, “a scientific approach to discovering and investigating social and cultural patterns and meaning in communities, institutions, and other social settings.” (page 1).

Brewer (2000) went further,

“Ethnography is the study of people in naturally occurring settings or ‘fields’ by methods of data collection which capture their social meanings and ordinary activities, involving the researcher participating directly in the setting, if not also in activities, in order to collect data in a systematic manner but without meaning being imposed on them externally.” (page 10).

Originally a methodology employed in social anthropology, ethnography became popular in the social sciences and involved multiple methods of data collection including observations, interviews and questionnaires. This multi-dimensional approach sets the researcher at the heart of the action, immersing them in the many contexts that exist within the chosen setting, in this case a range of different schools. Schools are a collection of different departments, both physically and figuratively, and different people including pupils, teaching and non-teaching staff, senior leaders, parents, governors and the wider community. As such, any research conducted in these settings needs to consider all the influences at play and ethnography lends itself particularly well to this. Ethnography seeks to bring together the internal and external views of an organisation through a range of data collection methods and field work and this approach allowed me to fully explore the life of each school, immersing myself in the day-to-day action and interaction with different members of the school community.

2.3 Pilot Study

A small scale pilot study was planned to take place in a secondary school in the South West of England. This school was chosen as a member of the Senior Leadership Team was a former teaching colleague and, as such, acted as my initial contact at the school. My main contact then became another member of the Senior Leadership Team who also taught music. However, this contact became

seriously ill and subsequently took a period of prolonged absence which resulted in the research having to be postponed. The contact eventually left the school and as other schools had agreed to take part in the research, these were prioritised. Prior to this, during the short period I was able to conduct some research, Key Stage 3 pupils completed questionnaires and GCSE and A Level pupils completed focus group interviews. Classroom observations of all Key Stages took place, although I found I was often unable to act as a non-participant observer due to the behaviour of the pupils, particularly in Year 8 and Year 9. Pupils were disruptive, talking over the teacher and continually playing on keyboards when they should have been listening to instructions. On one occasion, I had to intervene due to dangerous behaviour which had not been observed by their Newly Qualified Teacher. Due to the size and layout of the teaching rooms, it was difficult to find a suitable position to carry out my observations without raising the pupils' interest and they often asked me questions directly, or asked for my help with keyboard work. Although limited data was collected, the pilot study did allow for reflection on the structure of the questionnaires, and time for their redevelopment as well as an opportunity to practice lesson observations and focus group interviews.

2.4 Sample

Section 1.3 summarised the key developments in the history of the British Education system whilst section 1.3.6 outlined the range of school types which were in existence when the current research began in 2009. Six secondary schools in the South West of England took part in the research, representing a range of school types that existed in 2009 when the data collection began. My experience of teaching in different school types first influenced my research and it

was important to include as wide a cross-section of school types as possible within the time frame available. As well as the type of school (grammar, comprehensive, academy, private), the aim was to also include different specialisms and socio-economic backgrounds in the sample to examine how music was perceived and experienced by a range of pupils and parents.

A total of twenty-seven schools were approached over a two and a half year period (12 private schools, 14 state schools and one grammar school). In some cases, schools were approached for a second time when a change of head teacher had taken place.

A shortlist of schools was drawn up based on personal knowledge of the area, contacts within the schools and also research carried out online into the various specialisms, school features and locations. The shortlist included an academy, a grammar school, a state school with performing arts status, and a state school with an engineering specialism. These were prioritised due to school type, specialism and contacts already in the schools. I then approached independent schools firstly within the local town, then the county and then further afield. The independent school that took part in the research was approached after I read an article written by the head teacher.

An introductory letter was sent to the head teacher of each school (Appendix 1), outlining the background and purpose of the research, explaining the data collection methods and asking permission to conduct the research at their school. Some schools were unable to take part in the research due to the amount of activities already taking place or recent or impending inspections; some did not provide a reason for not wishing to take part in the research; some did not respond at all.

To find the sixth school, a table was created showing all the county secondary state schools and their respective specialisms (or in some cases no specialism). For each specialism, three schools were chosen and then allocated to either a first, second or third round of letters to be sent to head teachers (Appendix 2). From this 'cold calling' approach, six schools were contacted and two responded favourably. Having made contact with the Head of Department at both schools, only one continued to show an active desire to take part in the research and so this became the sixth school.

Of the six schools that took part in the research, I already had contacts at three, although these contacts were members of senior leadership and not members of music department staff. In two schools, the responsibility was passed from the head teacher to a deputy head teacher, who became the liaison between myself and the music department. In three schools, the responsibility was passed directly to the head of department (either music or performing arts) and in the remaining school the responsibility began with a deputy head teacher but passed on to the head of department following her return from maternity leave.

2.5 School Data

Information on the number of pupils on the school roll, the percentage of pupils eligible for free school meals (FSM), the percentage of pupils of White British heritage (WBH) and whose first language was known or believed to not be English (EAL) and data relating to special educational needs (EAL) has been taken from the Department of Education's 2011 School Census and is shown in Table 2.1. The School Census had been collecting a range of data on Local Authority schools in England since 2002 and included information on the size and type of school, the

number of pupils by age, gender, ethnicity and eligibility for free school meals, pupils with special educational needs, exclusions and pupil absence. It enabled comparisons to be made between similar schools or schools in specific education authorities.

Eligibility for free school meals had long been used in educational research as an indicator of socio-economic status. Kounal, Robinson, Goldstein and Lauder (2008) argued that the reason for this was simply to do with availability as “there is no other measure reflecting individual economic disadvantage that is universally or even widely available” (page 6). Whilst the alternative Index of Multiple Deprivation could provide a wide-range of data relating to variables such as health, education and employment, it was broken down by district and used rank order to determine how socially deprived a particular area was. As school catchment areas often spanned more than one district, the IMD was useful for setting schools in wider social contexts and looking at specific districts in terms of socio-economic background, whilst the free school meal data allowed specific comparisons between schools to be made.

Each school was given a pseudonym for confidentiality. As six schools took part in the research, and the focus was on music, the names of the composers who made up the group known as ‘Les Six’ was most apt. Each composer wrote in different styles and some collaborated on projects and this was reflected in the different types of schools involved in the research and a recent partnership agreement between two of the participating schools.

	Type of School	Pupils on Roll	FSM	WBH	EAL	SEN	Most Recent OfSTED Grading
Durey Academy	Original Academy	1510 (0-19 years)	38.8%	90.7%	5.4%	42%	Satisfactory
Honegger Grammar	New Academy (selective)	675 (11-18 years)	1.2%	86.7%	2.5%	1.1%	Outstanding
Milhaud	New Academy	1350 (11-18 years)	3.8%	89.5%	1.5%	8.7%	Outstanding
Auric	State School with Engineering Specialism	1020 (11-16 years)	9.6%	95%	0.6%	20.9%	Unsatisfactory (in Special Measures)
Tailleferre	State School with Performing Arts Specialism	674 (11-16 years)	31.5%	82%	8.8%	29.9%	Satisfactory
Poulenc Indpt.	Independent School	570 (13 -18 years)	n/a	n/a	n/a	15%	n/a

Table 2.1 Pupil data from the 2011 School Census

2.5.1 Durey Academy

Durey Academy was a 0-19 years original Labour academy, in the South West of England. It was part of a national educational trust which was responsible for 49 other academies across the country and also had a major multi-national company as a sponsor. It had a specialism in science with business and enterprise. The Academy opened in 2007 and brought together two primary schools and one secondary school in the local area, although the buildings at the time were not in the school's catchment area and were still on three separate sites. In January 2009 a state of the art new building was opened, which accommodated all secondary pupils and one of the former primary schools. A second primary site continued to operate nearby.

2.5.2 Honegger Grammar School

Honegger Grammar School was the only grammar school in a large town in the South West of England. It had specialisms in languages and science. Entrance was by a verbal reasoning admission test. On December 1st, 2010, the school became an Academy as the result of being rated by OfSTED as 'Outstanding' and it was invited to apply for fast-tracked Academy status under the Coalition government.

2.5.3 Milhaud School

Milhaud was a large, oversubscribed comprehensive state school in the same town as Honegger Grammar School, and was appointed as a Technology College in 1998. It became a training school in 2006 and was also an extended school (schools which provided opportunities to pupils and the wider communities, such as adult education and sports programmes). On February 1st, 2011, the school became an Academy under the same Academies Act 2010 legislation as Honegger Grammar School.

2.5.4 Auric School

Auric School was a comprehensive school in a small town in a rural area of South West England. The school had a specialism in engineering and the number of pupils was falling due to decreased numbers of secondary-aged pupils in the area. In September 2011, a small specialist unit opened at the school, with 10 places for pupils with autistic spectrum disorder. Following an OfSTED inspection in September 2011, the school was placed in Special Measures as inspectors declared that the school was "failing to give its pupils an acceptable standard of education and the persons responsible for leading, managing or governing the

school are not demonstrating the capacity to secure the necessary improvement.” (OfSTED, 2011).

2.5.5 Tailleferre School

Tailleferre School was a smaller than average comprehensive school in the same town as Honegger Grammar School and Milhaud School and had specialist performing arts status. The school was judged as “Satisfactory” by OfSTED in December 2011.

2.5.6 Poulenc Independent School

Poulenc Independent school was an independent boarding school in South West England catering for children aged 2-18. It was divided into Nursery, Pre-Preparatory, Preparatory and Senior schools, and there was also an additional International school for pupils aged 14-17. The research was carried out in the senior school where pupils were aged 13-18.

2.6 Ethical Approval

2.6.1 Process

Ethical approval for the research was submitted to the Ethics Review Panel at Keele University. A detailed project outline was submitted including details of the data collection methods, consent forms, questionnaires and interview schedules. The Ethics Review Panel reviewed the proposal and requested further information before approving the final project. This included clarification of certain terms, slight amendments to the wording in questionnaires and the inclusion of certain sentences and contact details.

2.6.2 Issues that were considered

As an experienced teacher, I was familiar with the internal workings and educational language of schools. As members of the Ethics Review Panel were not educational specialists, they required some clarification of this educational language, in particular the concept of 'in loco parentis'. Translated from the Latin, the term means 'in the place of the parent' and refers to the legal responsibility that falls to organisations such as schools, who act in the interest of the child and to all intent and purpose, take on the role of the parent during school hours. head teachers in the six research schools were happy to act 'in loco parentis' when granting permission to observe classes and issue the pupil questionnaires. Informal discussions with head teachers during piloting revealed that head teachers were happy to give this level of consent for activities which did not disrupt the normal classroom routine.

However, parental consent for participation in the focus groups still had to be considered as part of the ethics review process which took place before the schools were approached. Letters sent to parents informing them of the research also gave them the opportunity to opt out of the focus groups on behalf of their child. The opt-out method was proposed for this study given the relatively unobtrusive nature of the research. Earlier studies indicated that the opt-in method can lead to skewed samples in terms of socio-economic status, gender and levels of education (Ellickson & Hawes, 1989; Tigges, 2003). Conversely, passive consent (as contrasted with explicit parental refusal) produced samples with higher proportions of boys, ethnic minorities, low achieving students and those with social problems (Unger et al., 2004). Thus the use of opt-in active consent would introduce selection bias into the sample. Opt-in consent led to low response rates (Tigges, 2003); and indications were that the least likely reason to

fail to opt in to studies was active refusal, while lack of response to passive consent reflected a conscious decision to allow participation (Ellickson & Hawes, 1989). In the pilot study that I carried out, I found that even in a school where there were known literacy issues with parents the opt-out method was still used by the school itself to obtain blanket consent for photographs/inoculations etc. (Appendix 3). Where there was a potential problem with the literacy levels /language barriers of parents, form tutors/heads of year would have been consulted, and parents phoned to obtain consent or letters sent home with a home/school worker to explain the content to parents. This was the standard procedure adopted by head teachers in such situations and they would have been fully involved throughout this process.

The Ethics Review Panel initially requested that the pupil questionnaires were anonymised, but this was not possible for two reasons. Firstly, the pupil questionnaires were the most efficient way of collecting the names of potential participants for the focus groups. The second section asked pupils to state if they currently had instrumental lessons either at school or outside of school, if they used to have instrumental lessons or if they did not have instrumental lessons. From the pupil responses, lists of those who had lessons, used to have lessons or did not have lessons were compiled and focus groups selected. It was, therefore, necessary to have the pupils' names on the questionnaires. Secondly, the pupil and parent questionnaires would be cross-referenced in the analysis stage to explore the fourth research aim which examined the views of music at home. It was agreed that once the focus groups had taken place and the analysis of the questionnaires completed, the names would be removed from the questionnaires.

2.6.3 Letters, Information Sheets and Consent Forms

A range of letters, information sheets and consent forms had to be created for the research, aimed at head teachers, teachers and parents. The final versions (after alterations required by the Ethics Review Panel were made) can be found in Appendix 1 and Appendices 4 - 8. Appendix 1 shows an example of an initial approach letter to head teachers. Changes were made to individual letters reflecting the school type and reason for its inclusion in the research. Appendix 4 contains an example of the information sheet and consent forms which were designed for interviews with the heads of music or performing arts. They could also be adapted for use with the peripatetic instrumental teachers who completed questionnaires instead of interviews. As all head teachers were happy to act in loco parentis and grant permission for their pupils to complete the questionnaires, consent forms were not required for this aspect of the data collection. Although opt-out consent letters were created for those parents whose children were selected to take part in the focus group interviews in Key Stage 3, and also GCSE and AS/A Level music students (Appendix 5) the six head teachers involved in the research were also happy to allow me to carry out the photo and aural elicitation and focus group interviews without requesting parental consent. As none of the activities or questions were intrusive or potentially emotionally damaging, and as I was an experienced teacher with an enhanced CRB (Criminal Records Bureau) check, they were happy for me to carry out all aspects of my data collection. Letters for parental questionnaires took a slightly different format (Appendix 6). This was due to the fact that each school approached their parents differently. Some chose to send out the parental questionnaires as part of a more general newsletter, some chose to publish a link on their website, and others chose to give the questionnaires out at a school-based event such as parents' evening. The

general letter was provided to schools for them to use, along with an information sheet, but none of the head teachers chose to utilise them when contacting parents for the reasons outlined above. Letters were also composed to gain consent for the use of quotes from both parents and pupils and these are shown in Appendices 7 and 8.

2.6.4 BPS

The research adhered to the guidelines from the British Psychological Society as published in The Code of Ethics and Conduct, 2009 in terms of fully informed consent from participants.

2.6.5 CRB

As a teacher I already held an Enhanced Disclosure from the Criminal Records Bureau which was issued in September 2009. The CRB certificate was valid for three years as long as there was not a break in service for more than 3 months. This Enhanced Disclosure was valid for the whole of the research period, however, I also held two further Enhanced Disclosures from two Charitable Trusts which were issued subsequently as a result of employment or voluntary work. Each school was presented with the Enhanced Disclosures that I held at the time of the research and, in some cases, copies were taken for their own records.

2.7 Materials

2.7.1 Observations and notebooks

During the research period, I spent up to a month in each school collecting a range of different data. Table 2.2 shows the breakdown of how this time was spent for each school. The average number of days spent in the music departments

observing lessons, collecting school data and having informal conversations with staff was 3. This amount of time allowed me to observe classes in each year group and with all music teachers. At Durey Academy, this took an extra day to accommodate and at Honegger Grammar a day less due to the structure of the timetable. The focus groups took longer at Honegger Grammar as the deputy head did not want pupils missing lessons and so they had to be arranged either before school or during lunchtimes. On one occasion the pupils forgot to attend and so this session had to be arranged for another day. Some of the head of department interviews were able to be conducted on the same days as the pupil focus groups but at Tailleferre and Auric they had to be arranged separately. All but one of the SLT interviews had to take place on additional days due to the staff's busy schedules. Questionnaire responses from pupils and parents were collected during the observation period and responses from peripatetic staff over the course of the school-based research period.

School	Number of observation days	Number of days for focus groups	Number of additional days for Head of Department Interviews	Number of additional days for SLT interviews
Durey Academy	4	4	0	0
Honegger Grammar	2	7	0	1
Milhaud	3	4	0	1
Tailleferre	3	4	1	1
Auric	3	4	1	1
Poulenc Independent	3	4	0	1

Table 2.2 Summary of time spent in each school

Non-participant observations of lessons and extra-curricular activities were recorded in notebooks throughout the research period, as were details of schemes of work and lesson plans. Informal conversations also took place, and were recorded in notebooks wherever possible afterwards. Music classrooms were also mapped in notebooks and photographed to record classroom layouts and displays. As Schensul et al. (1999) explained,

“Different arrangements of desks and chairs; boards; type, array, location, and accessibility of educational materials; and the placement of a teacher’s desk are all important pieces of evidence in interpreting the story of social relations in the classroom...” (page 108).

Finally, there were opportunities during non-teaching time to collect other relevant data such as photographs of the music department and for me to examine schemes of work, lessons plans and departmental handbooks and make notes regarding them.

2.7.2 Questionnaires

Pupil Questionnaires

Questionnaires were devised to explore pupils’ attitudes to music in school, as well as their participation in extra-curricular instrumental learning, extra-curricular sport and drama and other, more general activities. In the small scale pilot study, the original questionnaires contained questions relating to personal circumstances (age, gender, parent occupation, ethnic background and whether or not pupils had any siblings) and more detailed questions relating to attitudes to music, sport and drama in schools. During the pilot study, pupils often struggled to understand the questions and were daunted by the number of items they were being asked to complete. As a result of this, questionnaires were revised for the main study to include fewer attitudinal measures and a simpler Likert scale for responses. The

content was reduced from five pages to two so that completion was less time consuming and the process less daunting for lower-ability pupils. The questions on the pilot study questionnaire relating to personal circumstances were removed as other sources of information regarding socio-economic status were available at a more general, school level, for example national statistics on free school meals. The pilot study indicated that pupils responded best to simple, straightforward information and instructions. Therefore, the questionnaires had four introductory statements which outlined their purpose to the pupils, how to answer the questions, what to do if they were not sure about a question and an explanation of why their name was required:

- This questionnaire is about the things you do in and out of school
- Please be honest in your answers and circle the answer that applies to you
- If you aren't sure about a question, please put your hand up
- Your name is only used to compare your answers with those from parental questionnaires. It will be erased once this has been done.

The questionnaires asked for some basic information to begin with – name, year group, age and gender. This was to identify pupils for the focus groups at a later stage as well as for analysis purposes.

The first section of the questionnaire measured pupils' attitudes towards music and musical extra-curricular activities offered in many schools. In order not to pursue a purely musical agenda and lead pupils' answers in a specific direction and to additionally explore the second and third research aims, questions were added relating to sports and drama which were two subjects which also offered many extra-curricular options. The statements relating to music included a general opinion of music as a school subject and then three statements relating to the three most traditional school music activities - learning an instrument, playing in an orchestra and singing in a choir. The general opinion of drama and sport as

school subjects were also included, as well as traditional school activities such as participating in plays and playing in sports teams. The Likert scale measured levels of agreement with each statement from ‘completely agree’ to ‘completely disagree’. This was purposefully kept simple following the initial responses from the pilot study as outlined in section 2.3.

	Completely Disagree			Completely Agree	
I think learning music at school is important	1	2	3	4	5
I think playing an instrument is important	1	2	3	4	5
I think playing in an orchestra is important	1	2	3	4	5
I think singing in a choir is important	1	2	3	4	5
I think doing drama at school is important	1	2	3	4	5
I think being in plays is important	1	2	3	4	5
I think doing PE at school is important	1	2	3	4	5
I think playing in a sports team is important	1	2	3	4	5

The second section of the questionnaire was designed to collect information on instrumental learning, which would also be used to compile the focus groups in Key Stage 3. The inclusion of drama and sports activities was to examine the place of different activities in children’s lives as well as their place within the culture of the school.

Do you have extra lessons on an instrument (either solo or small group):

AT SCHOOL	Yes / No / Used to
OUTSIDE OF SCHOOL	Yes / No / Used to

Do you do any type of drama activities:

AT SCHOOL	Yes / No / Used to
OUTSIDE OF SCHOOL	Yes / No / Used to

Do you play in any sports teams:

AT SCHOOL	Yes / No / Used to
OUTSIDE OF SCHOOL	Yes / No / Used to

The third section of the questionnaire measured pupils' perceptions of general pupil involvement in music, drama and sports activities. This reflected the third research aim.

Do lots of people get involved in music at your school?	Yes / No / Don't know
Do lots of people get involved in drama at your school?	Yes / No / Don't know
Do lots of people get involved in sports at your school?	Yes / No / Don't know

The largest section of the questionnaire included a variety of activities that pupils may have possibly been involved with either in school or outside of school. These activities were drawn from those that were often offered in schools (e.g. sports clubs, music clubs, school-subject clubs), general knowledge of teenagers and the activities they enjoyed (based on my experience as a teacher) and additional activities that were mentioned during pilot work. Consideration was given to the Likert scale and the ratings used. One possibility was to include more specific frequencies such as 'once a week', 'twice a week' and 'more than five times a week'. However, these were too prescriptive and perhaps not appropriate for

some activities. For example, some pupils may not have gone to the cinema on a weekly basis due to financial circumstances. Using more general frequencies such as 'once a week', 'once a month' and 'once every six months' was also problematic as these were considered to be too infrequent for some of the activities. Another option was to include a seven point Likert scale to increase the options, but as a five point scale had already been used it was more coherent to use this form for the fourth section. I chose not to use specific frequencies but instead to use more general measurements such as 'not at all', 'a little' and 'a lot'. Although these could be more open to interpretation, these options would enable pupils to answer all the questions, regardless of their personal circumstances.

How often do you do any of these activities?:					
	Not at all	Not much	Not Sure	A little	A lot
Cinema	1	2	3	4	5
Religious activities	1	2	3	4	5
After-school sports	1	2	3	4	5
Listening to music	1	2	3	4	5
Internet or email	1	2	3	4	5
Youth club	1	2	3	4	5
Spending time with friends	1	2	3	4	5
Non-school music group, i.e. youth orchestra	1	2	3	4	5
Computer games	1	2	3	4	5
School drama group	1	2	3	4	5
Non-school sports	1	2	3	4	5
Playing an instrument	1	2	3	4	5
Homework	1	2	3	4	5
School subject clubs, i.e. maths	1	2	3	4	5
Non-school drama group	1	2	3	4	5
Cadets	1	2	3	4	5
School music group, i.e. orchestra/band/choir	1	2	3	4	5

The final section of the questionnaire was an open-ended question which allowed pupils to comment on any activities that may have been omitted from the previous questions.

If there is anything else you would like to tell me about the activities you do in and out of school, please use this space:

Parental Questionnaires

Parental questionnaires followed a similar format as the pupil questionnaires, but with some additional questions on parental attendance at concerts, plays, sports matches and academic events. There were also some additional questions on the school's reputation for academic and extra-curricular activities.

The questionnaire began in a similar way to the pupil questionnaire, with a brief explanation of what was being asked of the respondents, reinforcing the fact that answers were confidential and asking for complete honesty in their responses.

This was especially important as the questionnaires were being collected by the schools and in some instances parents may have worried about the school's reaction to their answers, especially as their child's name would be included.

However, parents views were routinely sought by OfSTED inspectors as part of their inspection process and parents were often very happy to state exactly how they felt about the school and its provision, whether that was negative or positive.

- This questionnaire is about your views on the things your child does in and out of school.
- The answers that you give are completely **confidential**. Nobody will see them except for the researcher.
- Please be honest when answering the questions.

Parents were asked to include their child or children's names rather than their own names, as well as the child's year group and age. This information was requested to allow for cross-referencing at the analysis stage. Parents' own names were not necessary for this process.

Name of child / children: _____ *(used to cross reference your answers, and erased when this has been done)*

Class/year: _____ Age: _____ years

The next two sections of the questionnaire asked identical questions to the pupil questionnaire – attitudes towards music, drama and sports, and their children’s participation in instrumental lessons, extra-curricular drama activities and sports teams. The wording was changed to reflect the child’s participation.

Please circle the answer that applies to you:					
	Completely Disagree			Completely Agree	
	1	2	3	4	5
I think learning music at school is important	1	2	3	4	5
I think playing an instrument is important	1	2	3	4	5
I think playing in an orchestra is important	1	2	3	4	5
I think singing in a choir is important	1	2	3	4	5
I think doing drama at school is important	1	2	3	4	5
I think being in plays is important	1	2	3	4	5
I think doing PE at school is important	1	2	3	4	5
I think playing in a sports team is important	1	2	3	4	5

Do any of your children have extra lessons on an instrument (either solo or small group):	
AT SCHOOL	Yes / No / Used to
OUTSIDE OF SCHOOL	Yes / No / Used to
Do any of your children do any type of drama activities:	
AT SCHOOL	Yes / No / Used to
OUTSIDE OF SCHOOL	Yes / No / Used to
Do any of your children play in any sports teams :	
AT SCHOOL	Yes / No / Used to
OUTSIDE OF SCHOOL	Yes / No / Used to

The next section of the parental questionnaire asked for parents’ views on extra-curricular activities in relation to academic subjects. This was included to examine how parents viewed different subjects and activities and the level of importance they placed on them. This was an open-ended question to allow parents to make more detailed comments in addition to expressing an opinion.

Do you think that extra-curricular activities are as important to your child as academic subjects?
Why / Why not?

The fourth section of the questionnaire was identical to the pupil questionnaire, with a list of activities that their children may have taken part in and the frequency of participation.

How often does your child do any of these activities?:					
	Not at all	Not much	Not Sure	A little	A lot
Cinema	1	2	3	4	5
Religious activities	1	2	3	4	5
After-school sports	1	2	3	4	5
Listening to music	1	2	3	4	5
Internet or email	1	2	3	4	5
Youth club	1	2	3	4	5
Spending time with friends	1	2	3	4	5
Non-school music group, i.e. youth orchestra	1	2	3	4	5
Computer games	1	2	3	4	5
School drama group	1	2	3	4	5
Non-school sports	1	2	3	4	5
Playing an instrument	1	2	3	4	5
Homework	1	2	3	4	5
School subject clubs, i.e. maths	1	2	3	4	5
Non-school drama group	1	2	3	4	5
Cadets	1	2	3	4	5
School music group, i.e. orchestra/band/choir	1	2	3	4	5

As a teacher, it was noticeable that parental support was often limited to those with children taking part in the event and that this support translated into general opinions and attitudes towards activities and the school in general. The statements and Likert scale followed the format of previous sections for continuity.

	Completely Disagree			Completely Agree	
I attend music events if my child is taking part	1	2	3	4	5
I attend music events even if my child isn't taking part	1	2	3	4	5
I attend music events only if it's a special occasion	1	2	3	4	5
Music events don't interest me	1	2	3	4	5
I attend plays if my child is taking part	1	2	3	4	5
I attend plays even if my child isn't taking part	1	2	3	4	5
I attend plays only if it's a special occasion	1	2	3	4	5
Drama events don't interest me	1	2	3	4	5
I attend sports events if my child is taking part	1	2	3	4	5
I attend sports events even if my child isn't taking part	1	2	3	4	5
I attend sports events if only if it's a special occasion	1	2	3	4	5
Sports events don't interest me	1	2	3	4	5
I attend important academic events (i.e. parents evening)	1	2	3	4	5

The final section investigated parents' views of the school's reputation for academic/exam results, music, drama, art and sport. This was related to the final research aim, but also of interest in that some of the schools taking part in the research had varying reputations locally and I wanted to see if this was supported by parents who had invested their child's future in the schools.

Does this school have a good reputation for:

Academic/exam results	Yes / No / Don't know
Music	Yes / No / Don't know
Drama	Yes / No / Don't know
Art	Yes / No / Don't know
Sport	Yes / No / Don't know

Finally, parents were asked to provide contact details if they were willing to discuss their views further. This was included to allow me to explore any answers from the open-ended question regarding parental attitude towards the importance of extra-curricular activities and academic subjects that were deemed to be of further interest.

If you would be willing to discuss your views further, please provide contact details (phone number or email address) and a suitable time to contact you.

Peripatetic Instrumental Teacher Questionnaires

Peripatetic instrumental teachers posed a unique problem when it came to considering the best method of collecting their responses. As visiting teachers, they often taught in multiple schools and had very limited, if any, free time between lessons. They often did not make contact with the school's music department staff, especially if classroom lessons were in progress, and rarely arrived early to teach their lessons or stayed later after their last pupil. However, instrumental teachers were in a desirable position in relation to the research as they had experience of several schools and could comment on the particular culture in the research schools compared to the wider school population.

Interviews were the preferred method of data collection as answers could be expanded upon immediately and areas of interest probed further. However, these were not practical given the limited time that instrumental teachers spent in each

school. This limited availability also ruled out the use of focus groups as it would have been impractical to find a time when a group of instrumental teachers could attend such a meeting. Therefore, the most appropriate method for reaching peripatetic teachers was questionnaires. The questionnaires were left with the heads of department who issued them to the instrumental teachers either by hand or via staff pigeonholes where they existed.

The questionnaires consisted of 14 open-ended questions in total, allowing more free responses and comparisons between the teachers' experiences of working in different music departments in different schools. The first five questions sought purely factual information such as the instruments taught and the whether or not the teacher was employed privately or through the Local Authority Music Service.

- 1). Which instrument(s) do you teach?
- 2). How many hours do you teach at this school?
- 3). How many pupils do you teach during this time?
- 4). Are you employed by the school privately or through the LEA Music Service?
- 5). How much involvement do you have in extra-curricular activities?

The next questions explored the instrumental teachers' views of how valued activities and lessons were and how they were included and supported by the music departments.

- 6). How important do you think extra-curricular activities are at this school?
- 7). Do you feel that instrumental lessons are valued by the children/other staff/parents?
- 8). Do you feel adequately included by the music department staff?
- 9). How do the music department staff support you?
- 10). Are you happy with this?
- 11). Are you invited to any concerts or other music department activities?
- 12). Do you attend any concerts or other music department activities?

The final questions were designed to measure instrumental teachers' views of music participation and the school's individual culture. The penultimate question was altered for each school depending on their specialism or current status - academy, soon-to-be academy, grammar school or independent school.

- 13). How do you think becoming an academy will affect musical participation within the school?
- OR
- 13). How do you think being a grammar school affects musical participation within the school?

The final question asked the instrumental teachers to make comparisons between the schools they taught in, where relevant.

- 14). Do you teach in any other schools? If yes, how does musical provision and participation compare between schools?

2.7.3 Photo and Aural Elicitation

Photo elicitation involved using photographs to initiate responses during interviews. They could either be researcher-generated or participant-generated. As Pink (2007) stated "photography can inspire people to represent and then articulate embodied and material experiences that they do not usually recall in

verbal interviewing.” (p.28). As music is predominantly an aural medium, it was also apt to include recordings using digital voice recorders in addition to photo-elicitation. I termed this process ‘aural elicitation’.

The rationale behind using these techniques was to try and reach areas within the school that were potentially off-limits to a researcher or private spaces occupied by the pupils. McCarthy (2009) posed a series of questions relating to children’s musical spaces and places.

“It is for researchers to find those spaces and places. Where is music to be found? When does it happen? ...With what and with whom is music associated? Where are the places of refuge from adult worlds?...And finally, how can researchers access these spaces in a respectful, sensitive way, acknowledging that children may have spaces that are off-limits to adult researchers.” (page 6).

I was unable to access areas such as playgrounds and record musical activities as a researcher in a genuine, naturalistic way, whereas the pupils themselves were able to achieve this. Pink (2007) concurred, “Informants’ photographs often allow the researcher access to and knowledge about contents they cannot participate in themselves” (page 88).

Secondly, my own instincts and experiences as a teacher suggested to me that certain groups of pupils would be more aware of musical activities within the school than others. To test this hunch, I chose to have three separate groups within Years 7, 8 and 9 in much the same way as Lamont et al. (2003) did in their study. The three groups were those who currently had instrumental lessons (either in or out of school), those who used to have instrumental lessons (again, either in or out of school) and those who had never had instrumental lessons. These were three distinct sub-groups which would offer different perspectives on music within each school. Two of these sub-groups were also present in a lot of the literature, particularly those studies which focussed on instrumentalists,

success and failure and dropout. Pupils who had never had instrumental lessons did not feature in the literature but could provide valuable insight into non-instrumentalists views of music in schools. Grouping pupils in this way also made sense regarding the focus groups, as by their very nature they should consist of members with common experiences and grouping pupils who played an instrument with those who had either given up lessons or who had never played would not generate much meaningful discussion.

So as not to limit the pupils' creativity and give them more ownership of the recordings, instructions were not overly prescriptive. The term 'musical happenings' was used instead of 'musical activities' or 'musical events' as these terms carried connotations of active music making, whereas I wanted the pupils to record images and sounds that they decided were appropriate and that reflected their experiences of music at each school.

Instructions were provided to each group of participants on how to use the digital cameras and digital voice recorders as well as what the pupils were being asked to do.

- Take photos/make recordings of "musical happenings".
- Use your imagination – don't just use the music rooms, use the whole school.
- You can only use break and lunchtimes for this activity.
- You must get permission before photographing or recording people.
- You only have 20 photos, so choose carefully!
- Hold the camera as still as possible.
- You have several hours' worth of recording time on the voice recorders.
- To switch cameras on: press the 'mode' button. You should see a number in the display. This is how many photos you have left.
- To switch off: press the 'mode' button. "OF" should appear in the display. Press the button on top of the camera. The display should now be blank.
- To switch voice recorders on: Slide the 'hold' button towards you. Press 'rec' to start and 'stop' to end.
- To switch off: Slide the 'hold' button away from you.

2.7.4 Focus Group Interviews

Key Stage 3

Focus group interviews were carried out with pupils in Years 7, 8 and 9 who had taken part in the photo and aural elicitation element of the research. These focus groups were divided into two sections. Firstly, pupils discussed the photos and recordings that had been collected during the elicitation process and secondly, they responded to a series of interview questions. There were three interview schedules reflecting the three sub-groups used in the focus group interviews. Although the majority of questions remained the same, some alterations were made to reflect the pupils' position in relation to their participation in instrumental lessons. The interview schedule enabled me to ensure that all areas of research interest were covered. During the pilot study I found that some pupils were quite vocal and happy to discuss their views unprompted, whereas others needed more support and structure. The majority of questions in the final interview schedule provided this support whilst still allowing scope for discussion and extended answers.

The first question sought factual information on their current instrumental learning status.

- 1). What do you play? When did you start? ***(Pupils currently having instrumental lessons).***
- 1). What did you play? When did you start? How long did you play for? Why did you give up? ***(Pupils who had given up instrumental lessons).***
- 1). Why don't you play? Would you like to? What would you like to play? ***(Pupils who had never had instrumental lessons).***

The next four questions were identical for all three sub-groups. Questions 2 and 3 were designed to examine the prevalence of music at home, question 4 to probe

pupils' attitudes to music and question 5 to explore their attitudes to music at school.

- 2). Does anyone in your family play an instrument?
- 3). Is there a lot of music at home, i.e. CDs, Radios etc.?
- 4). What does music mean to you?
- 5). What do you think of the music department here?

Question 6 varied depending on the sub-group, but fundamentally sought to discover the place of music within the pupils' lives (the second research aim).

- 6). What would you do if you didn't spend time on music? (***Pupils who currently have instrumental lessons***).
- 6). What do spend your time doing if you don't spend time on music? (***Pupils who used to have or had never had instrumental lessons***).

Question 7 examined pupils' awareness of musical activities at each school and questions 8 and 9 measured the attitudes towards music that they perceived to be shown within the school.

- 7). What sort of things happen musically here?
- 8). Is music valued by other kids/staff/parents?
- 9). Is it treated equally with drama and sport and academics?

An additional question was added to the 'Play' sub- group to examine parental support.

- 10). Are you parents supportive of you doing music (concerts etc)?

The penultimate question varied depending on the sub-group, but was designed to investigate pupils' continuation or possible future uptake of instrumental lessons.

- 11). Do you think you'll carry on playing an instrument – at school, beyond? (***Pupils who currently have instrumental lessons***).
- 11). Do you think you'll ever take up playing an instrument – at school, beyond? (***Pupils who used to have instrumental lessons***).
- 11). Do you think you'll ever take up playing an instrument – at school, beyond? (***Pupils who have never had instrumental lessons***).

The final question sought the pupils' attitudes towards music as a career option.

- 12). Do you think music is a realistic/sensible career option?

Key Stage 4 and 5

Focus group interviews were carried out with pupils aged 14-18 who had taken music as an optional subject either at GCSE, BTEC, AS/A2 Level or as part of the International Baccalaureate. These interviews followed slightly different schedules; one for the 14-16 courses (GCSE and BTEC) and one for the 16-18 courses (BTEC, AS/A2 Level and International Baccalaureate), although in essence the questions were addressing similar issues. Some of the questions were identical to those used in the Key Stage 3 focus groups, particularly those seeking factual information and those examining attitudes towards music, as the main focus of the interviews remained the same. Pupils at this level generally had more years at the school, or had experienced different schools and so could reflect back on their experiences. They could also provide interesting perspectives on the uptake of post-14 and post-16 courses which had been well documented in the literature in section 1.10.

- What instrument do you play?
- Does anyone in your family play an instrument?
- Is there a lot of music at home, i.e. CDs, Radio etc?
- What does music mean to you?
- The average uptake of GCSE music across the country is about 7% or 8% which is really low. For A Level it's about 2.5% Why did you decide to take GCSE/BTEC/A Level/IB music?
- Do you think you'll carry on with music at University and beyond?
- What do you think of the music department?
- What sort of things happen musically here?
- Is music valued by other kids/staff/parents?
- Are your parents supportive of you doing music (concerts etc)?

2.7.5 Head of Department and Head Teacher Interviews

Interview schedules were prepared for the heads of music (or head of performing or expressive arts) and the head teachers or representatives from the senior leadership team. The questions were general in nature, but allowed for additional questions following my observations and immersion in the music department and the school. The questions sought the teacher's views on the place of music within the general culture of the school and within the context of the school type or specialism in addition to the attitudes towards music exhibited by pupils, parents and other members of staff.

- 1). How important do you think music is at NAME OF SCHOOL?
- 2). How important do you think extra-curricular activities are at NAME OF SCHOOL?
- 3). How much involvement do you have in extra-curricular activities?
- 4). How many children attend your activities?
- 5). Do you feel that your activities and the department are valued by the children/other staff/parents?
- 6). How do SLT (the Senior Leadership Team) support you?
- 7). Are you happy with this?
- 8). How is your extra-curricular provision funded?

9). How has being an Academy/having a specialism affected your subject? (N.B. not applicable to all schools)

The head teacher's (or senior leadership team representative) interview schedule was similar to that used with the heads of music. It sought to uncover the position of music within the school culture, including the support of parents and teachers for music, as well as the impact of the school type or specialism. However, the questions in this schedule referred to extra-curricular activities rather than music specifically as I wanted to gain a broader understanding of the head teachers' perceptions of what contributed to their particular school culture.

- 1). How important do you think extra-curricular activities are at NAME OF SCHOOL?
- 2). How much involvement do you have in extra-curricular activities?
- 3). What is the most popular extra-curricular activity offered here?
- 4). Are staff willing to give up their time to lead extra-curricular activities?
- 5). How is funding for extra-curricular activities decided and distributed?
- 6). What is the parental support like at concerts/plays/sports matches?
- 7). What is general staff support like at these events?
- 8). How has being an Academy/having a specialism affected extra-curricular provision? (N.B. not applicable to all schools)

2.8 Procedure

Letters were sent to head teachers as the first point of contact at the schools.

Once agreement for participation in the research had been approved, other contacts were then established. In Durey Academy, Honegger Grammar School and Tailleferre School, the responsibility was passed down to members of the Senior Leadership Team (assistant vice principal, deputy head and assistant head, respectively) and in the remaining schools the responsibility was passed down to

the head of music or head of performing arts. These contacts had a direct effect on how easy or difficult it was to carry out the various data collection tasks and how the research progressed, based on how accessible the contacts were and how busy they were in their day-to-day teaching or other responsibilities.

Face-to-face meetings were held with the contact prior to the research starting, and contacts were provided with an overview of the study, copies of the pupil and parent questionnaires, and consent letters. These meetings allowed me to explain the research in more depth and answer any queries the contacts had, as well as arranging dates for observations, collecting questionnaires as well as confirming CRB clearance. In two instances, it was agreed to add further questions to the questionnaires that the schools considered would help with their own development and review process. As these additions were in keeping with the content of the questionnaires and did not impact on the research being carried out, it was agreed to include them. Durey Academy added a question to the pupil questionnaire regarding how useful pupils found homework. For the parental questionnaire, questions were added regarding holiday club provision and adult learning. Honegger Grammar School asked for questions to be included in the pupil questionnaires relating to the number of lunchtime and afterschool activities that pupils participated in as well as the number of residential and overseas trips pupils had been involved in. Additions were not made to the parental questionnaires. As these additional questions did not relate directly to the research, the results will not be reported..

Following the initial meetings with the head teachers or senior leadership members at each school, none of them decided to use the consent forms that had been prepared and as the research was not in any way intrusive they were happy to act *in loco parentis* for all forms of data collection and reporting.

Figure 2.1 illustrates the various methods of data collection used in the research.

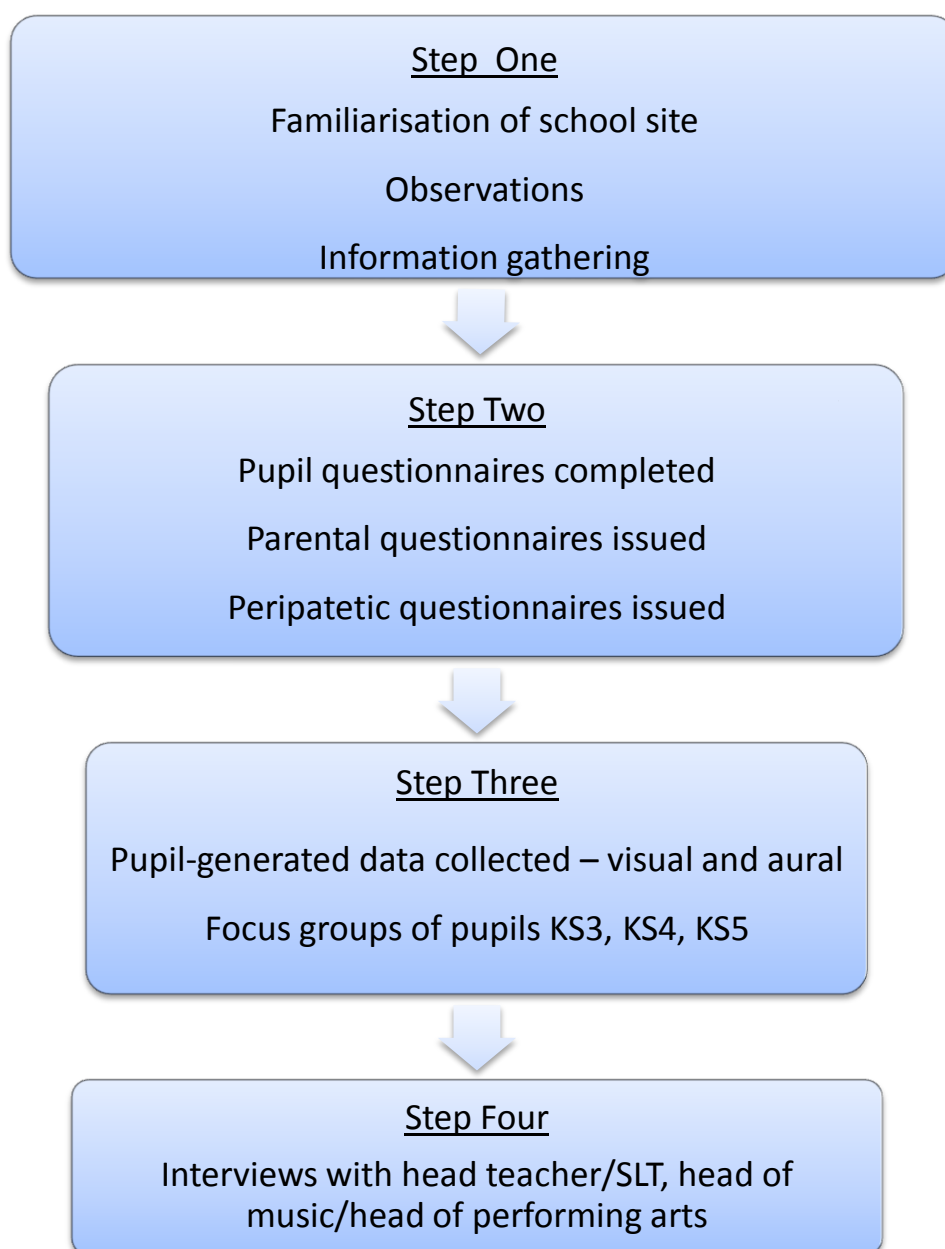


Figure 2.1 Data collection methods

Typically, the research began with a period of non-participant observation in the music departments. Lessons from Key Stages 3, 4 and 5 were all observed and the amount of time this took was dependent on when the lessons fell on the timetable. In some schools, the timetable was quite dense, with a whole day's teaching covering a number of year groups. In others, the timetable was more

sparse and observations were therefore carried out over a number of days as outlined in Table 2.2 in section 2.7.1. As all of the participating schools had more than one member of staff in the music department it was also important to observe lessons taught by the different teachers. This was also true of the different classrooms as activities varied depending on the room layout and resources available. In some schools, rooms and teachers rotated giving a fuller experience to pupils whereas in others teachers were allocated specific teaching rooms which limited the opportunities available to pupils. It was important to observe as much as possible during my initial period in each school, but I also found that my experience as a teacher meant that I was able to gain a sense of each department and its place within the school in a relatively short amount of time. Non-contact periods were used to hold informal conversations with staff as well as to collect data such as photographs of the music department, schemes of work and departmental handbooks.

During the observation period, arrangements were made for the pupil questionnaires to be completed. These generally happened in either form or tutor time, but never in music lessons. The responsibility for this varied from school to school. In Durey Academy, Honegger Grammar School and Tailleferre School this was organised by the main senior leadership contact. In Milhaud School and Poulenc Independent School this was organised by the head of music. In Auric School, it was organised by the head teacher's P.A. At the end of the observation period, the questionnaires were then collected and data transferred to the SPSS statistics package.

From the questionnaire data, three sub-groups from each year at Key Stage 3 were created - those pupils who currently had instrumental lessons (either in or out of school), those pupils who used to have instrumental lessons (again, either in or

out of school), or those pupils who did not have instrumental lessons. The lists of sub-groups were passed back to the head of music or performing arts to short-list a maximum of 6 pupils in each group. 9 groups (3 in Year 7, 3 in Year 8 and 3 in Year 9) then took part in the next stage of the research. They also arranged for the pupils to attend the focus groups, informing the teaching staff of who would be missing lessons and when.

Year 7 pupils were seen on Day 1 where they were given digital cameras and voice recorders, as well as verbal and written instructions on how to operate the equipment and what they were being asked to do. Where schools had a morning registration period (before lessons) this was completed in this time. In schools with no morning registration, this was done at break time. The pupils were asked to make recordings and take photographs of 'musical happenings' and asked to use their imagination and look for opportunities outside of the music department. They were then instructed to return the equipment at the end of the school day, where they were given the time and location of the focus group for the following day. The procedure was the same for Year 8 and Year 9 and worked on a rolling schedule, so that on Day 2 the Year 8 groups were given the equipment and instructions and on Day 3 the process was repeated for the Year 9 groups.

Recordings and photographs were uploaded to a netbook to show the pupils and formed the first part of the focus group interviews. The pupils talked about where they had taken the photos and made the recordings which prompted further general discussion regarding the music department and its' associated activities. The second half of the focus groups followed an interview schedule. Year 7 focus groups took place on Day 2, Year 8 on Day 3 and Year 9 on Day 4, and pupils came out of normal lessons for approximately 30 minutes.

Focus groups with GCSE, BTEC, AS/A2 level and International Baccalaureate students also took place during this period. Some teachers were happy to release students from their music lessons, whereas others did not want them to miss lesson time and so arranged for students to be interviewed at break or lunch times. The attendance at the focus groups varied, and it was not possible to locate missing students due to staffing constraints. The interviews often took place when the music staff were teaching and so they were not able to leave their classes, and although sending pupils to locate their peers was a possibility, this would have also wasted the available time to talk to the pupils.

The focus group interviews mainly took place in practice rooms within the music department. If these rooms were being used for instrumental lessons or as part of class music activities, the music department office was usually the next location. In some cases, the interviews were able to be held in the music classrooms if no lessons were being taught. The length of each focus group was dependent on how many pupils attended and how communicative they were. Where there were only two or three pupils (for example, in some Key Stage 3 groups where not all participants attended or in some smaller 6th form groups) or where pupils had little to say, the interviews could last less than 10 minutes. In larger or more talkative groups, they could last up to 40 minutes. All interviews were recorded with a digital voice recorder so that they could be transcribed and analysed at a later date.

Questionnaires for peripatetic teachers were left with the music departments to distribute, where applicable, and collected by the music department staff. Parental questionnaires were issued during the course of my time in school as the data from these was not required for subsequent research phases, unlike the pupil

questionnaires. As it was often quite difficult to secure parental responses I allowed the maximum time possible to collect them.

Some schools sent the questionnaire via electronic newsletters and others sent them home with the pupils. Durey Academy took their parental questionnaires to a parents' evening and also to sports day where some were completed by staff orally with parents with low literacy levels.

The final stage of the research was to conduct interviews with the head of music (or equivalent) and head teacher (or senior leadership representative in the case of Durey Academy and Honegger Grammar School). The two head teachers at these schools had passed on the responsibility to the assistant vice principal and deputy head respectively very early on in the research process. As a result of this, and the fact that meetings with the other head teachers had to be scheduled weeks in advance, interviews were conducted with members of the senior leadership team instead. These interviews were the last to be held as it was then possible to include further questions based on observations, questionnaire data and focus groups, or to seek clarification if necessary. Examples of this included the responsibilities of any administrative support, whether peripatetic instrumental staff were privately employed or employed through the LA music service and exact numbers taking music at post-14 and post-16 levels.

In Durey Academy, Milhaud School, Auric School and Poulenc Independent School, the procedure followed that outlined above. There were two exceptions. Honegger Grammar School was unhappy about pupils in Key Stage 3 missing lessons to take part in the focus groups. These had to be completed in break and lunchtimes, but it was often found that the pupils taking part in the research were also involved in other activities during these times, often music, drama or sport. I visited the school at morning registration on several occasions to schedule focus

groups directly with the pupils involved. As this could sometimes be a number of days later, pupils often forgot to attend the focus groups and so this process had to be repeated. This led to the focus groups being completed over a number of weeks and months, rather than days, and it was found that often pupils had forgotten a lot of information about their recordings and photographs.

Arrangements with Tailleferre School meant that the research period started very close to the start of Year 11 study leave, where this group of pupils would no longer be in school to participate. In this instance, all pupils in Year 11 completed their questionnaires and the BTEC music students completed their focus groups before the period of observation had taken place. The rest of the procedure followed as with other schools.

2.9 Data processing

2.9.1 Questionnaires

Quantitative pupil and parent questionnaire responses were entered into the SPSS statistical package where they could then be analysed further, either as entire cohorts or by individual school. Questions relating to the attitudes towards music were analysed for reliability using Cronbach's alpha and in addition to descriptive statistics, responses were analysed using ANOVAs to explore similarities and differences between schools.

The qualitative peripatetic teachers' questionnaire responses were collated but no further analysis was possible due to the low response rate. They provided additional commentary from a different perspective in order to build up a more rounded picture of the music departments involved in the research.

2.9.2 Photo and aural elicitation

The photographs were analysed using content analysis (Van Leeuwen and Jewitt, 2001) both by school and focus group sub-type (those who currently had instrumental lessons, those who had stopped instrumental lessons and those who had never had instrumental lessons). The photographs were initially labelled with a brief description ('guitar in practice room', 'choir practice', 'amp') and from this, seven content variables were identified. This data was then compared to explore the similarities and differences between schools and focus group sub-types. This analysis was repeated for the recordings collected for the aural elicitation process.

2.9.3 Interviews

The focus group interviews conducted with Key Stage 3, 4 and 5 pupils in addition to the head of music and head teacher interviews were recorded using a digital voice recorder. These recordings were uploaded to a PC and then transcribed. In some of the focus group recordings the different participants were clearly identifiable in their responses and were coded as G for female and B for male pupils. Additional pupils were coded by a letter and number (G1, G2 or B1, B2 for example). However, in some cases the participants were not easily identifiable either as separate respondents or as male or female pupils. In these cases, responses were either coded as Gs for a female voice, Bs for a male voice, or Rs when the sex of the respondent was unclear. The coding for the adult interviews was either HoD for head of music or head of performing arts and HT for head teacher or SLT for a senior leader.

Four areas of interest developed from the literature review and the research model presented in section 1.12. These were teaching and learning, attitudes towards music, the continuation of music education and the triad of home, school and child.

Thematic analysis (Braun and Clarke, 2006) was applied to the focus group and interview responses in order to explore these areas further. This method identified and analysed patterns within a particular data set. The focus group and interview responses were considered as one data set and the six phases of thematic analysis, as outlined in Table 2.3 were applied.

Phase description of the analysis	
1. Familiarizing yourself with your data	Transcribing data (if necessary), reading and re-reading the data, noting down initial ideas.
2. Generating initial codes	Coding interesting features of the data in a systematic fashion across the entire data set, collating data relevant to each code.
3. Searching for themes	Collating codes into potential themes, gathering all data relevant to each potential theme.
4. Reviewing themes	Checking if the themes work in relation to the coded extracts (Level 1) and the entire data set (Level 2), generating a thematic 'map' of the analysis.
5. Defining and naming themes	Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells, generating clear definitions and names for each theme.
6. Producing the report	The final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing a scholarly report of the analysis.

Table 2.3 Phases of thematic analysis, Braun and Clarke (2006), page 87.

Transcriptions of all interviews were printed on different coloured paper, with each colour representing a different school. The interviews were then coded with the four areas of interest in mind. Due to the large amount of data, and being more of a visual and kinaesthetic learner, I then cut out coded quotes from the interviews, making sure to note down which interview group they came from. These quotes were then stuck to colour co-ordinated sheets of cardboard so that schools could easily be identified as shown in Photograph 2.1



Photograph 2.1 Coding of the interview transcripts

All quotes relating to similar topics, for example, attitudes towards music, were then explored further to look for themes using short descriptions. As the theme of what music meant to pupils emerged, one or two word descriptions were used to sum up the quotes, for example, 'relaxation', 'means a lot', 'lost without it'. From these short descriptions, the sub themes were refined as shown in Photograph 2.2



Photograph 2.2 Development of sub themes and initial thematic maps.

2.10 Conclusion

In this chapter I have demonstrated how the research design was developed in relation to the research aims and how a small scale pilot study helped inform the final materials and procedure for conducting the research. I have explained the sample and the methods used to select the schools which took part in the

research. A summary of the stages of the research has been provided, which included questionnaires, photo and aural elicitation, focus groups and interviews. Finally, data processing methods including content analysis and thematic analysis have been considered. Chapter 3 will present a detailed picture of each of the schools involved in the research.

Chapter 3 - The Schools

This chapter outlines, in detail, the schools that took part in the research. The schools involved in the study will be placed in their wider community contexts through consideration of their location, history and the opinions of local residents. Specific information from the school prospectuses is presented in order to examine each school's unique culture. Finally, differences and similarities in classroom layout, staffing and the music curriculum are presented in order to complete a comprehensive picture of each school's music department and unique culture.

3.1 Durey Academy

3.1.1 Location

Durey Academy was located in a large town in the South West of England. It was situated within the town's first council housing estate which was built after the end of World War One. It was a deprived area, characterised by 1960s apartment blocks and pre-fabricated houses which were only ever meant to be temporary structures. The surrounding streets were characterised by 3-bedroom, 1930s council houses. During an informal conversation, a member of the Senior Leadership Team stated that the majority of students came from the immediate surrounding area where there were high levels of child poverty and that the school had a history of being the last choice for parents. Conversations regarding relocation to the town on the popular website "Mumsnet" in 2012 revealed local people's views of the school. "I personally would avoid Durey Academy (at all costs)," "Think long and hard before moving into the catchment for any schools that feed into Durey Academy as it's got a very dubious reputation."



Photograph 3.1 Local area



Photograph 3.2 Local area

The Indices of Multiple Deprivation (2010) ranked the area as 5812, where 1 was the most deprived and 32,482 the least deprived.

3.1.2 History

The original site was established in 1952 as a grammar school and then became a comprehensive school in 1964. This school closed in 2004 but re-opened the same year as a community school. In September 2007 the school became an academy, incorporating the secondary school and two local primary schools. A new multi-million pound building was opened in January 2009 on a different site a mile away, which housed the secondary pupils and the pupils from one of the primary schools. A second primary school site operated nearby.



Photograph 3.3 Aerial view of building



Photograph 3.4 New building

3.1.3 Prospectus

The school prospectus for Durey Academy provided an introduction to the academy structure, the new school building and the ethos of the academy trust.

The Head teacher's introductory statement outlined these principals.

“We are a fully comprehensive school that is committed to seeing every student succeed. At Durey Academy we are passionate about education for all of our young people and we are driven by the desire to continuously improve. We see ourselves very much as a learning community; indeed we know that it is by working together that extraordinary things happen.” (page 3).

The prospectus then outlined the school's vision, the expectations of pupils, the curriculum, the building and finally working partnerships, including the provision of extra-curricular activities.

“Music and drama clubs are also run throughout the year culminating in a performance. At all phases a variety of theatrical and music groups perform regularly to the students. Our students also have the opportunity to visit both local and West End theatre productions.” (page 15).

There was little mention of music throughout the document, even within the curriculum pages. Six key curriculum ‘strands’ were identified. These were empathy, physical, DAIT (design and information technology), enquiry, whole life curriculum and communication. The role of music was identified as supporting these strands through the opportunity to develop creativity and self expression.



Image 3.1 Durey Academy prospectus

3.1.4 Music department location

The music department was located on the second floor of the building which was opened in 2009. The suite of music rooms was designed specifically for the subject and although it was located next to classrooms used for other subjects such as ICT and design technology, it was very much a stand alone department, which could only be accessed by means of a swipe card system. This restricted the access to the department that pupils had at break times and lunchtimes which

had reduced the amount of anti-social activity and vandalism that was previously occurring outside the classrooms and in practice rooms.

3.1.5 Classroom Layout

Figure 3.1 shows the overall layout of the music department at Durey Academy, including classrooms, practice rooms, a recording studio, an office and store rooms. Key Stage 3 lessons took place in the main music classroom or Apple Mac suite with Key Stage 4 and 5 lessons using both these classrooms in addition to the practice rooms.

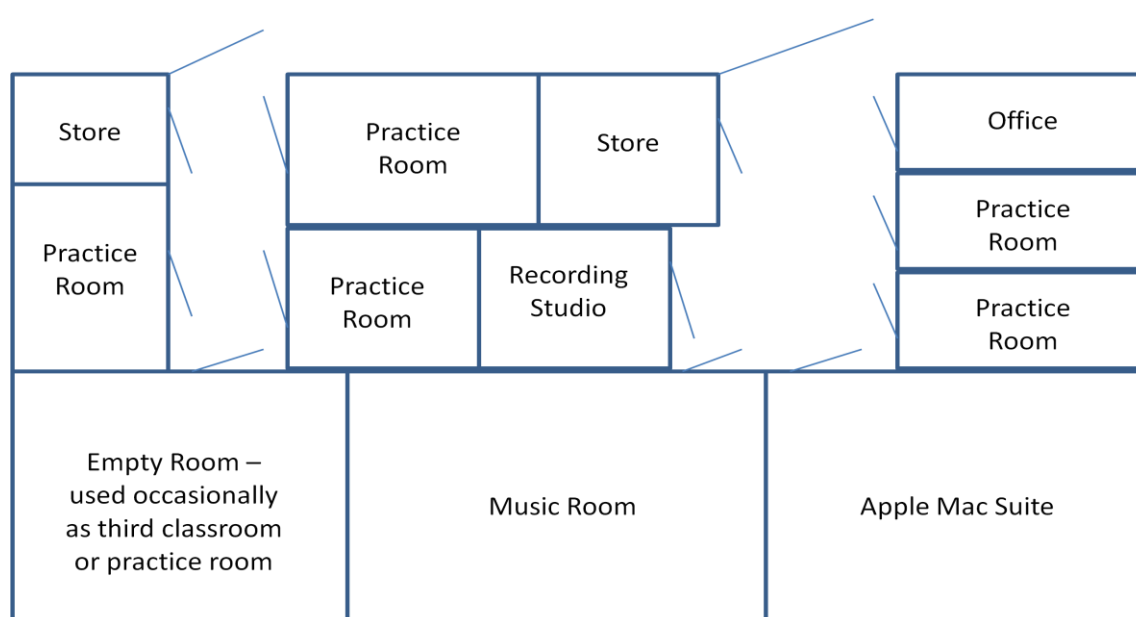


Figure 3.1 Overview of Durey Academy Music Department

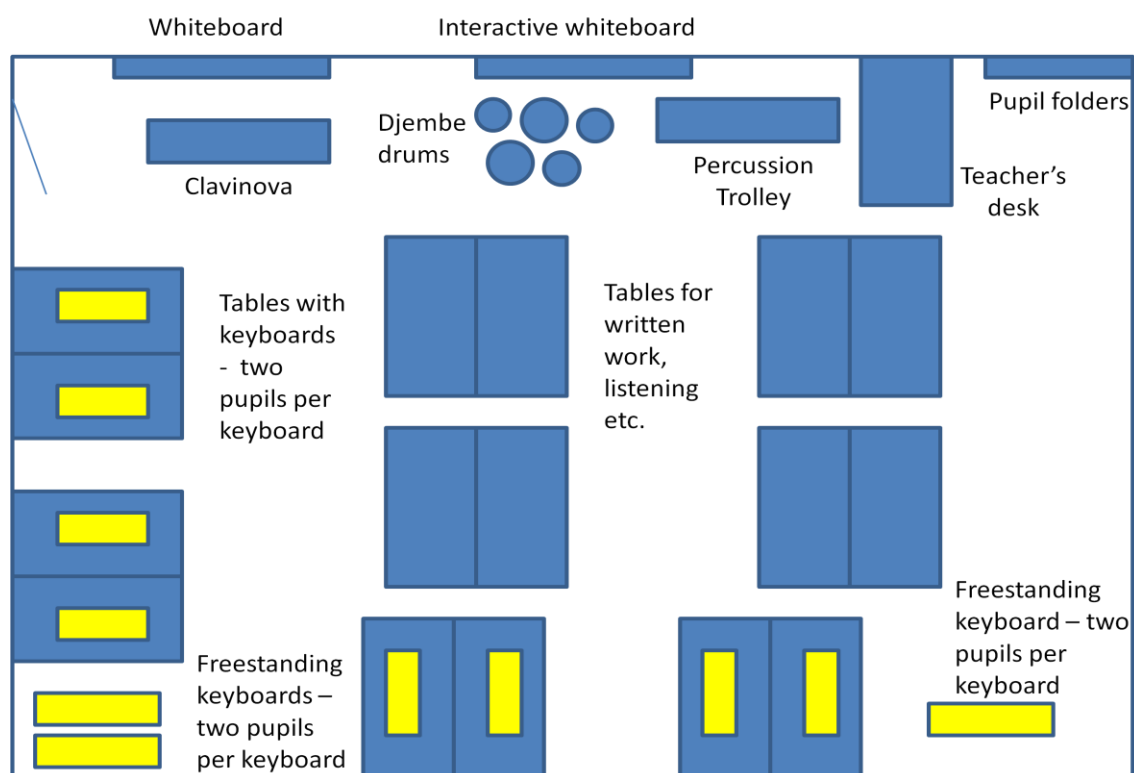


Figure 3.2 Music Classroom at Durey Academy

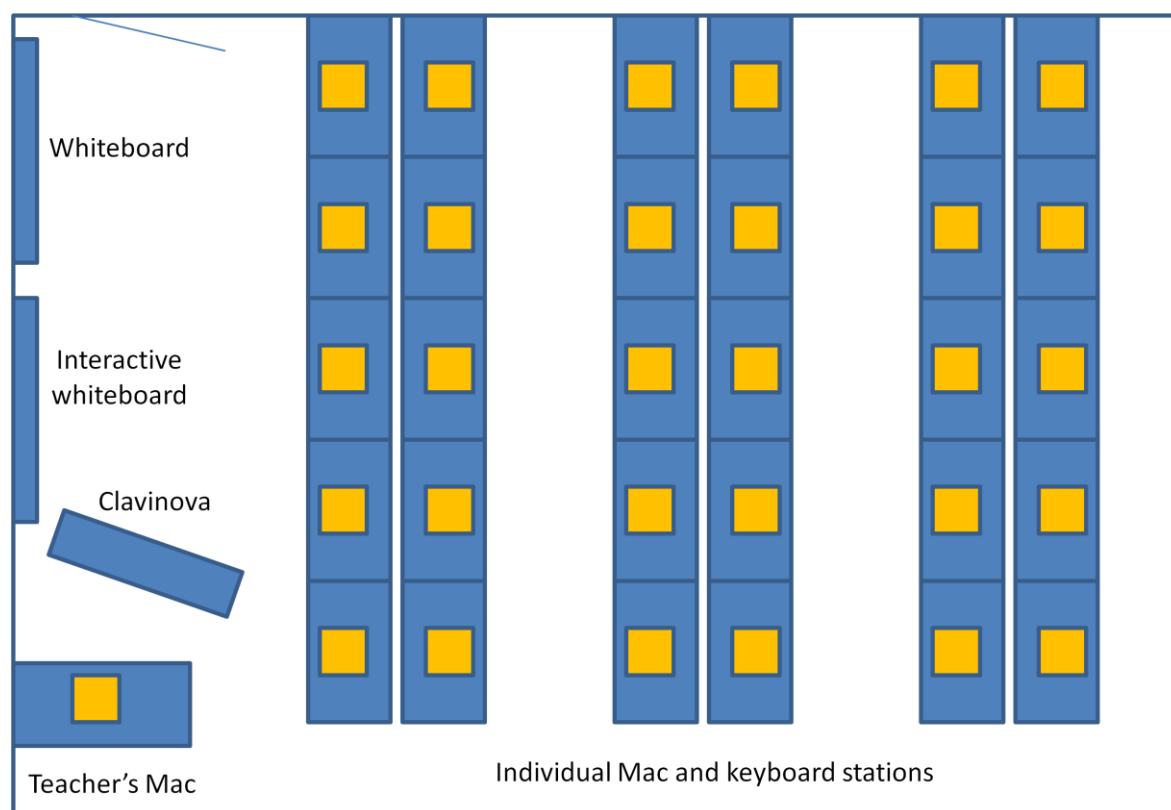


Figure 3.3 Mac Suite at Durey Academy

Figure 3.2 shows the layout of the main music classroom which was equipped with keyboards, percussion instruments, djembes, and tables for written activities or listening tasks. Figure 3.3. shows the layout of the Apple Mac suite which was equipped with individual midi stations.

3.1.6 Staffing

There were two full time music teachers, who were both relatively inexperienced. At the time of observation the most experienced teacher was in her third year of teaching, and the second teacher was in his Newly Qualified Teacher induction year (first year of teaching). As there were not enough music lessons to fill their timetables, one teacher had to teach some art lessons as well as BTEC medical science (despite not being qualified to do so) and the other taught some music lessons within the primary school curriculum.

There were no peripatetic instrumental teachers due to financial reasons. The school could not afford to subsidise instrumental lessons, and the parents could either not afford to pay for them, or the school had difficulty in chasing missing payments. The music teachers were trying to teach some piano and string lessons in the form of after-school clubs, and were relying on older, sixth form students to teach guitar and drums in the same manner.

3.1.7 Curriculum

Schemes of work were not available in the department, despite requests to look at them. During the observation period, some Year 7 groups were learning about hooks and riffs, and their folders contained workbooks on the elements of music, graphic scores, and rhythm. Another Year 7 class was also observed learning how to use Garage Band in the Apple Mac Suite.

Year 8 classes were working on a film project. The two higher ability groups were given the opportunity to record their own films in addition to creating the music for them, whereas the remaining lower ability groups were only allowed to compose the music for a pre-existing film clip. Year 8 folders suggested they had also been studying world music.

Year 9 were working on ensemble performance skills using keyboards and tuned percussion, and their folders showed work on music technology and film music.

Year 10 were following the Edexcel BTEC Performing Arts syllabus, with a focus on music, which was entirely coursework based. There were 10 pupils in the class.

Year 11 were following the AQA GCSE Music syllabus. There were 7 pupils in the class. Although there was a sixth form at the school, there were no pupils taking Key Stage 5 courses.

3.2 Honegger Grammar School

3.2.1 Location

Honegger Grammar School was located in a large Regency town in the South West of England. The school was situated next to one of the town's council housing estates which was built in the 1950s and 1960s to house local workers. Over the past 30 years the area had become a concentrated area of poverty due to predominantly social housing and lack of investment. At the beginning of the 21st Century, it was identified as one of three regeneration areas which led to significant investment from the local council. Several blocks of flats were demolished and replaced by newer private and housing association houses and flats, and a new community centre was built. The location of the school did not reflect the background of its pupils who came from all over the county and beyond.

It was widely acknowledged that a number of parents paid for extra tuition so that their children would pass the entrance exam, therefore securing their place at the school. Informal conversations with teachers revealed that this was the case as well as the fact that some of these pupils then struggled on entrance to the school. Online conversations from 2010 - 2012 on Mumsnet showed local people's experiences and views of the school: "I think the kids who get in are either level 6 naturally [a measure of ability and progress at the end of primary school] or tutored heavily to get through the grammar school test - the latter group are the ones who can suffer the pressures most."; "Not sure tutoring is the best way, especially intensive tutoring, as in my experience grammar school was very fast-paced with not much provision made for weaknesses in certain areas. They just assumed we'd 'get it'. If a child has been intensively trained to pass the 11+ they may not be able to keep up."; "Honegger - super selective grammar school (and gives all the private schools a good run for their money, beating most in the academic stakes, excellent Oxbridge intake etc etc)".



Photograph 3.5 Local Area



Photograph 3.6 Local area

The Indices of Multiple Deprivation (2010) ranked the area as 3842, where 1 was the most deprived and 32,482 the least deprived.

3.2.2 History

The original school building was built in 1965 on the site of a former secondary school and was originally a boys' grammar school. The girls' grammar school was originally housed on the site now occupied by Tailleferre School, and the mixed grammar school was established in 1986. The current school building began in 1995 and continued to develop and expand during the course of the research.



Photograph 3.7 Honegger Grammar School



Photograph 3.8 Honegger Grammar School

3.2.3 Prospectus

The school prospectus for Honegger Grammar provided information regarding the school community, academic achievement and the pastoral system. The Head teacher's introductory statement reinforced these elements.

"We believe that each child has his or her own individual interests, skills and talents. Developing these on the journey from childhood to young adulthood is a privilege that we take seriously. Students here achieve the highest academic standards whilst benefitting from outstanding pastoral care and important opportunities for personal growth and achievement through the extensive extra-curricular life of Honegger Grammar School. Children joining us will also come to know a school that upholds traditional values such as honest endeavour, doing the right thing and being a good person". (page 2).

The prospectus contained several pages of photographs showing a range of musical, dramatic and sporting activities and trips. In addition to these photographs, there were dedicated pages to music, drama and sports. The information regarding music accompanied a two-page photograph of a girl playing the drums.

"Music enriches and pervades the school's ethos from the most significant events of the school year through to performances in daily assembly. Music is thriving and there is a busy and prestigious calendar of concerts throughout the year both in and out of school, including tours and competitions. Almost 250 students learn a musical instrument, and individual music tuition can be arranged for a range of instruments. Many who join the school begin learning an instrument for the first time. There are opportunities for all to take part in music making from beginners with no previous experience or training to diploma students. There is a wide variety of choirs, orchestras, jazz bands and chamber music groups, offering opportunities for musicians of all levels of experience." (page 20).

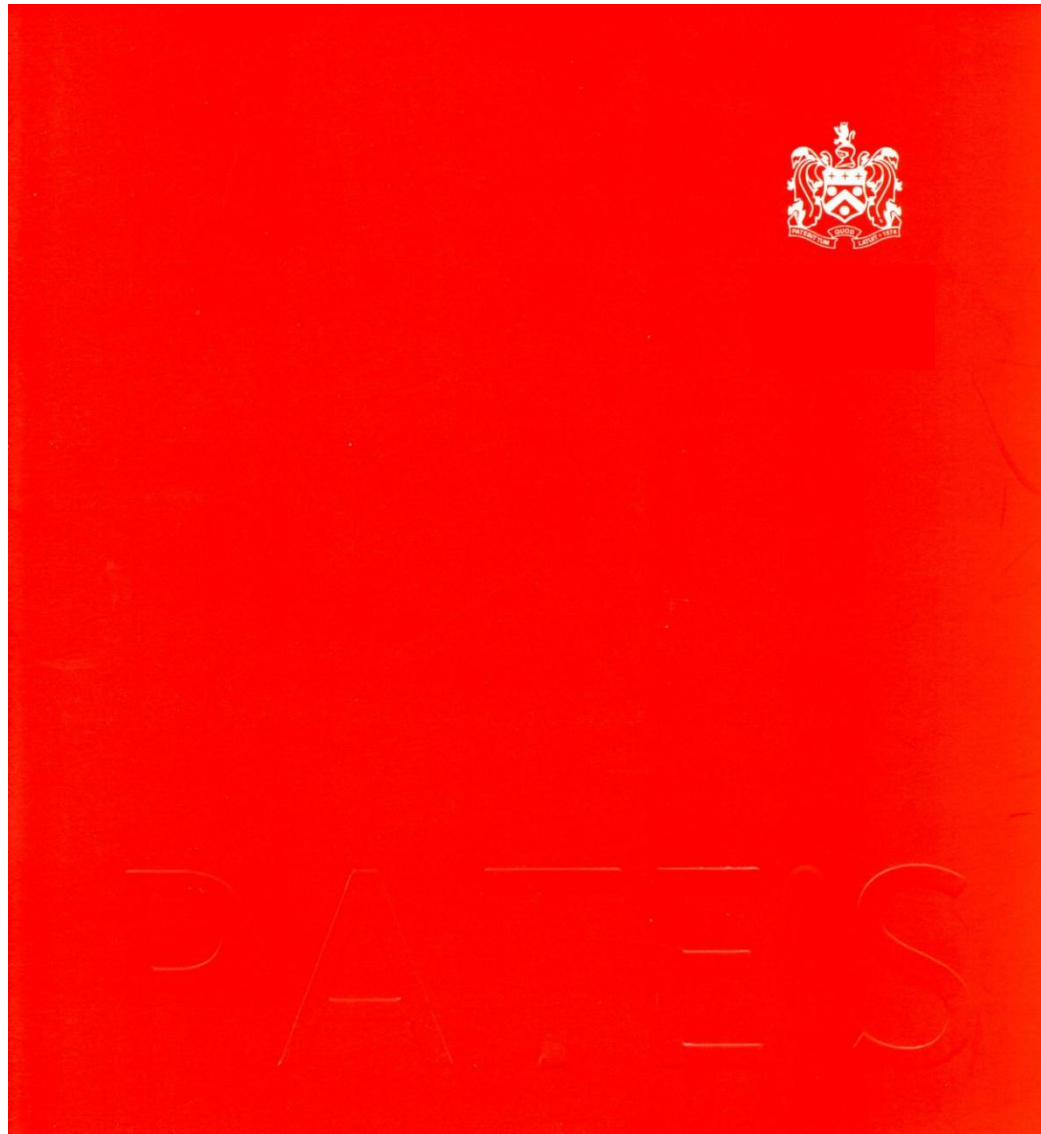


Image 3.2 Honegger Grammar School prospectus

3.2.4 Music department location

The music department was located at the end of one of the school's wings.

Although it was next to the Economics department, it was a self-contained suite of teaching rooms, practice rooms, offices and instrumental storage. The department was open throughout the school day to all pupils and there was no supervision during break times or lunch times.

3.2.5 Classroom Layout

Figure 3.4 shows the overall layout of the music department at Honegger Grammar School, including classrooms, practice rooms, a recording studio, and offices and instrumental storage. Music room 1 had chair desks which could be used for written work, but also stacked away creating a large, open performance space for rehearsals. Key Stage 3 lessons took place in music room 1, except where pupils were using Cubase. In these lessons, some pupils worked in music room 2 as there were not enough midi stations in music room 1. The teacher then had to supervise both rooms. Key Stage 4 listening lessons took place in music room 1 but composition lessons took place in both rooms, due to the lower number of midi stations in room 1. Key Stage 5 lessons took place in music room 2 where smaller numbers of pupils could work in a more informal environment.

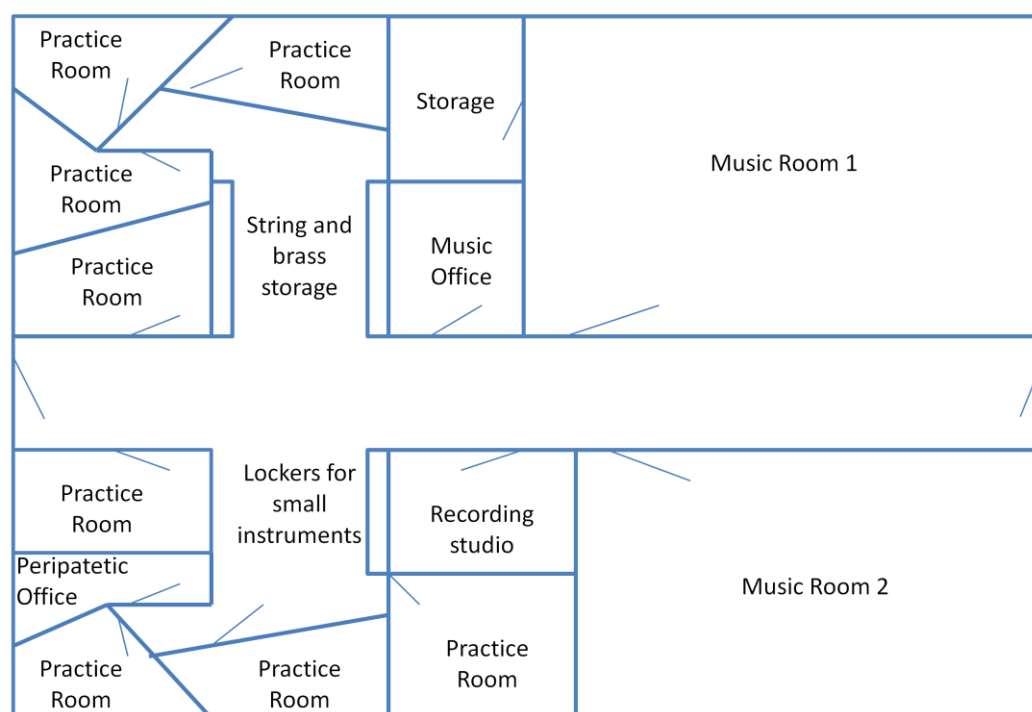


Figure 3.4 Honegger Grammar music department overview

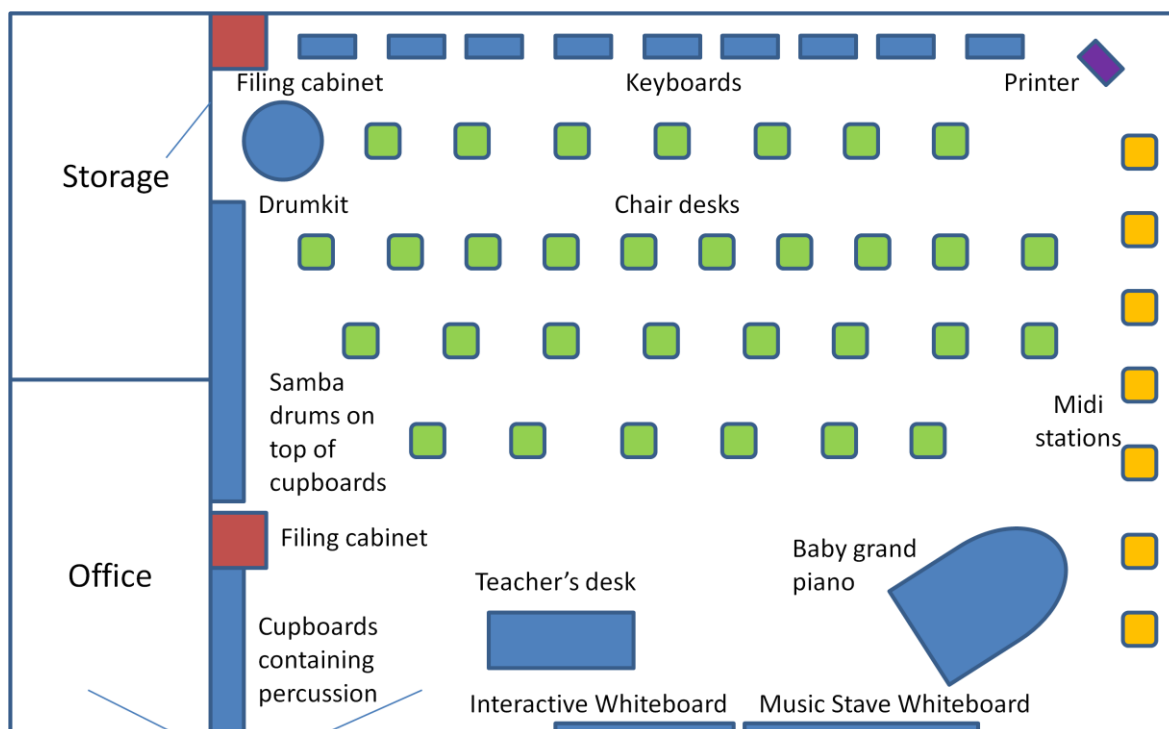


Figure 3.5 Music classroom 1 at Honegger Grammar School

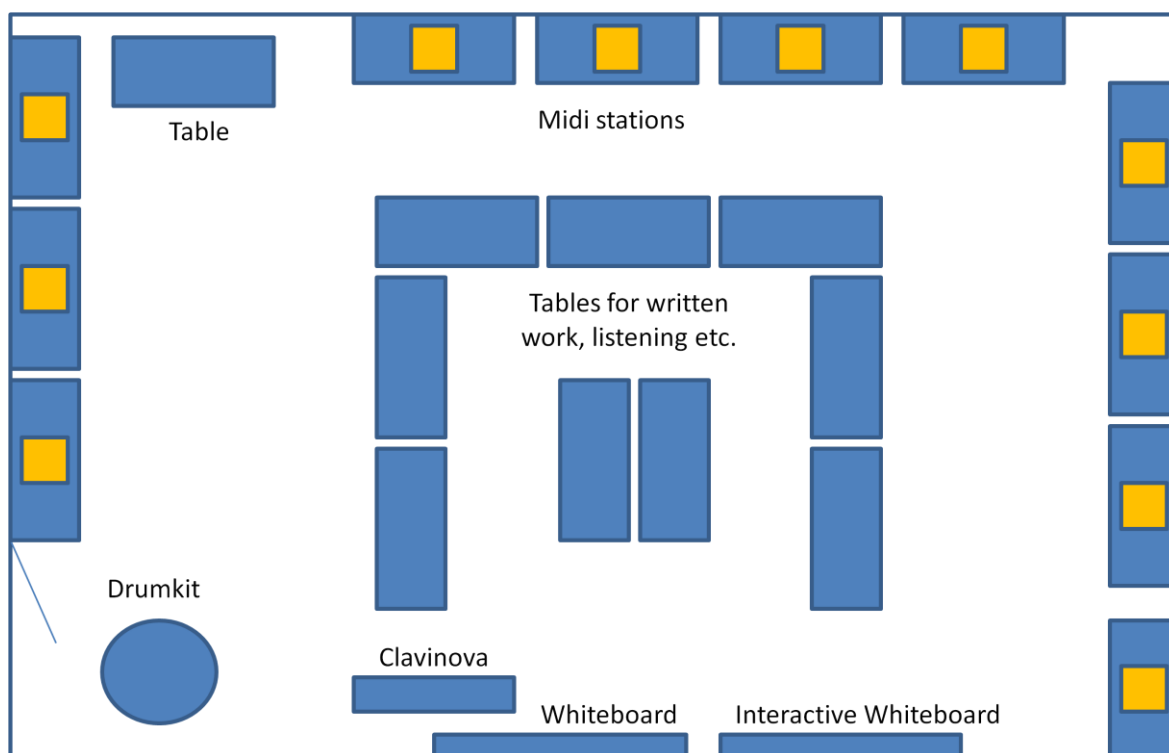


Figure 3.6 Music classroom 2 at Honegger Grammar School.

Figure 3.5 shows the layout of music room 1 which was equipped with keyboards, percussion instruments, chair desks for written activities or listening tasks and 7

midi stations. Figure 3.6 shows the layout of music room 2 which had tables in a small, 'U'-shaped configuration which created an informal feel for sixth form lessons. There were 11 midi stations in this room.

3.2.6 Staffing

There was a full time Head of Music and a second full time music teacher, both of whom had several years teaching experience. As there were not enough music lessons to fill the second music teacher's timetable, she also taught some German and religious studies lessons. There was also a music department administrator who was responsible for the financial side of instrumental lessons and peripatetic teachers, and activities such as overseas trips.

There were 16 privately employed peripatetic instrumental teachers, although some of these teachers also worked for the Local Authority music service.

Lessons were offered in the following instruments and styles: Piano/keyboard, drums, voice, brass, cello, violin/viola, guitar, flute, oboe/bassoon, jazz singing, saxophone, clarinet and double bass. Parents paid the full amount for lessons, although there was financial assistance offered if necessary.

3.2.7 Curriculum

The curriculum was under review as changes were planned for the next academic year, with Key Stage 3 ending at the end of Year 8, and a three year Key Stage 4 being implemented. The staff were keen to increase the amount of theory being taught in Years 7 and 8 as, in their opinion, the new Edexcel GCSE course required more knowledge and understanding in this area. Schemes of work were available for two terms, with the final term yet to be developed.

Year 7 groups covered musical elements, the orchestra, voices, reading and writing music and rhythm and samba. Year 8 and 9 were covering the same

topics as there would be no Year 9 the following year. These were arranging and cover versions, and dance music. Year 10 and were following the Edexcel GCSE syllabus and there were two differentiated groups (19 pupils in total). Year 11 were following the AQA GCSE syllabus and there were 15 pupils in the class. Year 12 and 13 were following the Edexcel AS and A Level syllabus. There were 13 pupils in Year 12 and 5 pupils in Year 13.

3.3 Milhaud School

3.3.1 Location

Milhaud School was located in the South-East of the same large Regency town as Honegger Grammar and in one of its largest suburbs. The area overlooked green fields and hills and was characterised by a number of large houses. It was a fairly affluent area within the town, and families had been known to move into the area to ensure their children could attend Milhaud School. Mumsnet conversations in 2011 and 2012 reflected this: “Milhaud is good, but you practically have to live (in an overpriced and ugly house) on the doorstep to get in.”; “I would much prefer my dc [child] to go to Milhaud but will have to move to get in there.” “[The area] is expensive due to Milhaud secondary school catchment. Adds a good £50K to 3 bed house prices.”; “Good idea to move into Milhaud catchment though, for secondary.”.



Photograph 3.9 Local area



Photograph 3.10 Local area

The Indices of Multiple Deprivation (2010) ranked the area as 30,913, where 1 was the most deprived and 32,482 the least deprived.

3.3.2 History

The school opened in 1986 as an 11-16 years comprehensive school and replaced another secondary school as part of restructuring within the town. The buildings from this original school were built in 1958 and formed the basis of the new school. A sixth form was opened in 1998 and the school continued to grow, doubling its numbers between 1986 and 2010.



Photograph 3.11 Aerial view of location



Photograph 3.12 Milhaud School

3.3.3 Prospectus

The school prospectus for Milhaud provided a mission statement but no personalised introduction from the Head teacher.

“We provide our pupils with an education of the highest quality so that they leave us with the qualifications, skills and personal qualities they need to lead a successful life. We believe firmly that instilling confidence in our pupils, giving them every opportunity to take responsibility and stretching their talents will enable them to become successful adults. This is borne out in the excellent results of our pupils in public examinations, alongside their achievements in other areas.” (page 2)

The prospectus had limited information about the school, outlining the basic expectations of staff and pupils, the house system and facilities. This was supplemented by an additional information booklet containing exam results for the most recent academic year in addition to more in depth information regarding

uniform, the pastoral system, the curriculum and extra-curricular activities. It was in this section that music was mentioned alongside PE.

“Music has a high profile at Milhaud School. A wide range of instruments is taught: strings, woodwind, brass, drum kit, guitar, singing, piano and keyboard. There are two orchestras, a choir and various ensembles. School concerts take place at various points in the year.” (page 9).



Image 3.3 Milhaud School prospectus

3.3.4 Music department location

The music department was located in a separate, purpose built block adjacent to the school hall. It was a self-contained department with large teaching rooms and a number of practice rooms, some of which were located around the periphery of one classroom. The department was open throughout the school day to all pupils and there was no supervision during break or lunch times.

3.3.5 Classroom Layout

Figure 3.7 shows the overall layout of the music department at Milhaud School, including classrooms, practice rooms and a music office. Key Stage 3 classes rotated between the two classrooms depending on which topic was being taught and if access to midi stations was required for that topic. Music room 1 was surrounded by 5 practice rooms and an office, all of which required entry through the music room. There was also additional access to the school hall through music room 1, although the main entrance was located away from the music rooms.

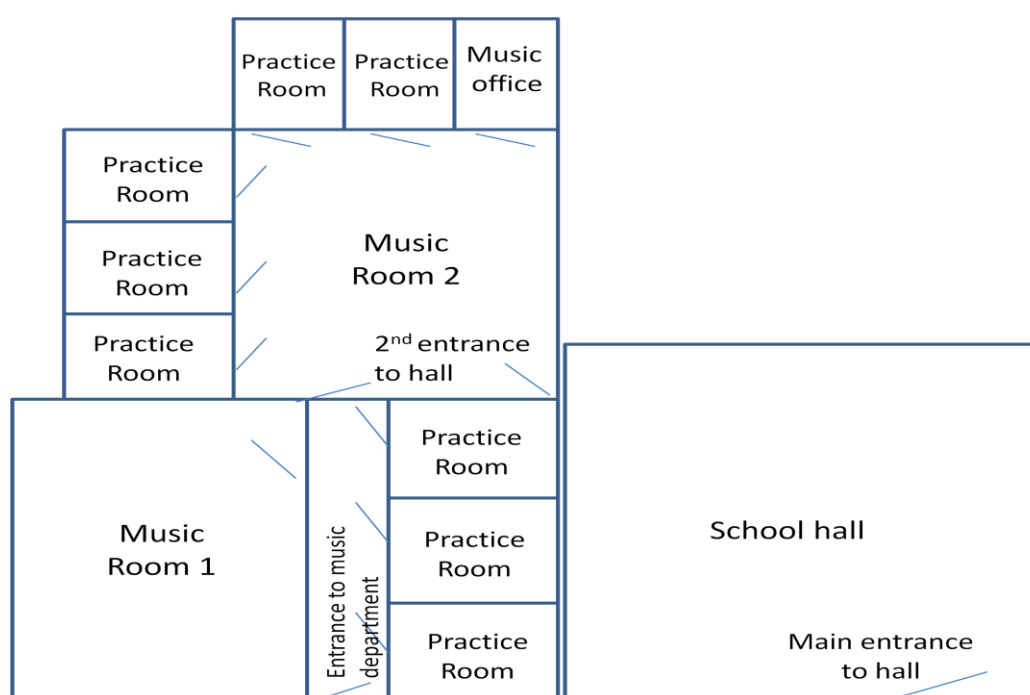


Figure 3.7 Milhaud School music department overview

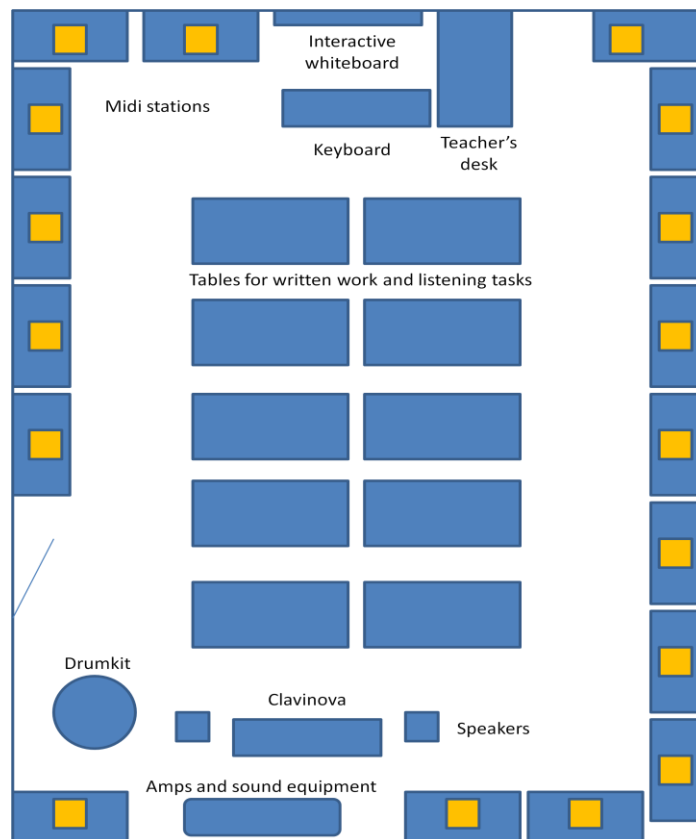


Figure 3.8 Music room 1 at Milhaud School

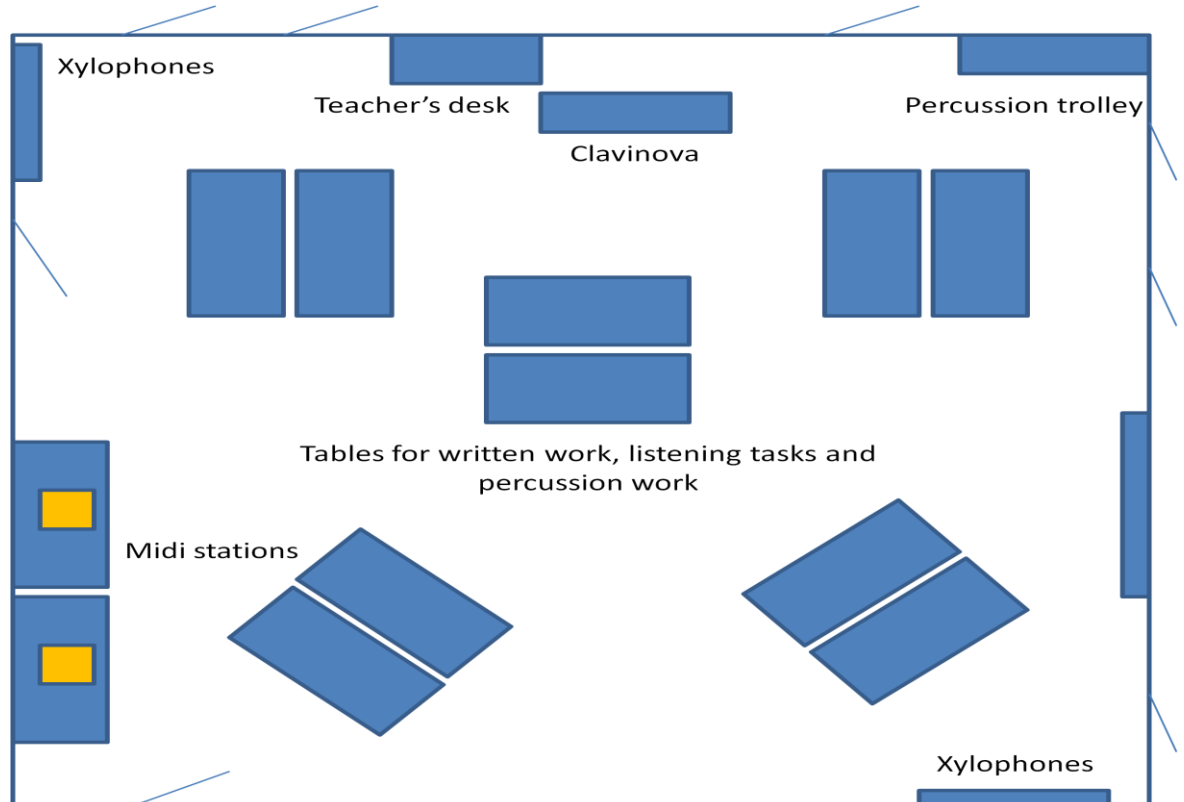


Figure 3.9 Music room 2 at Milhaud School

Figure 3.8 shows the layout of music room 1 which was equipped with tables for written activities or listening tasks and 17 midi stations. In addition to the keyboard used by the music teacher, there was also a clavinoia at the rear of the room and additional sound equipment such as amps and speakers. Figure 3.9 shows the layout of music room 2 which had tables grouped together in pairs around the room as well as two midi stations and a range of percussion instruments.

3.3.6 Staffing

There was a full time Head of Music and a second full time music teacher, both of whom had a number of years teaching experience. There was also an administrator who was split between three departments, including music and who was responsible for the financial management of instrumental lessons and peripatetic staff as well as day-to-day tasks such as bulk photocopying of programmes for concerts.

There were 10 peripatetic instrumental teachers, two of who were privately employed and eight who were employed through the Local Authority music service. Lessons were subsidised by the school and available in the following instruments: piano/keyboard, drums, voice, brass, woodwind, strings and guitar.

3.3.7 Curriculum

Schemes of work were available for all year groups and complete academic years. Year 7 groups covered graphic notation, keyboard and ICT skills, gamelan, ensemble performance, music and the media and song writing. Year 8 groups covered Blues, chords and bass lines, melody in the Classical period, remix and fusion and Indian music. Year 9 groups covered standard notation, 19th and 20th Century art music, pop music and film music. Year 10 were following the Edexcel

GCSE syllabus and there were two groups (29 pupils in total). Year 11 were following the Edexcel GCSE syllabus and there were 27 pupils split into two groups. Year 12 and 13 were following the Edexcel AS and A Level syllabus. There were 5 pupils in Year 12 and 2 pupils in Year 13.

3.4 Auric School (Engineering Status)

3.4.1 Location

Auric School was located in a small town in rural South West England, which was formerly a mining community. The school location reflected the socio-economic background of the pupils who attended it.



Photograph 3.13 Local area



Photograph 3.14 Local area

The Indices of Multiple Deprivation (2010) ranked the area as 8644, where 1 was the most deprived and 32,482 the least deprived.

3.4.2 History

The comprehensive school had existed since 1973 when it replaced a grammar school within the town. It was awarded specialist engineering status in 2004.



Photograph 3.15 Auric School



Photograph 3.16 Auric School

3.4.3 Prospectus

The Auric School prospectus consisted of a series of information sheets including a welcome from the Head teacher and information on admissions, uniform, the curriculum and extra-curricular activities.

The Head teacher's welcome outlined the values that the school subscribed to.

"Auric School is an exciting place to be. In our school, excellence and innovation are promoted passionately, we constantly strive to improve teaching and learning and we demonstrate care and consideration for each other and our environment. We know that students achieve most when they feel safe, when they know that they are accepted unconditionally and when they know that their individual learning needs are considered carefully. Auric School works hard to provide the most appropriate curriculum to meet the needs of each individual student, based on ability and interest. The curriculum is diverse, interesting and ambitious and offers a full range of academic, creative, sporting, personal and social opportunities." (page 1).

The performing arts information sheet shared space with information on art and included details about the music and drama curriculums, facilities and extra-curricular activities.

"The Performing Arts Department offers a range of popular extra-curricular activities including the Instrumental Ensemble, Vocal Groups and a Brass Quartet, offering our students opportunities to extend and enrich their experience as performers. Regular visits are organised to a variety of theatre events and visiting music and theatre groups provide experiences of working with professional practitioners." (page 4).

The prospectus is shown in Image 3.4.



Image 3.4 Auric School prospectus

3.4.4 Music department location

The music department was located in a separate block adjacent to the school's drama hall. It was a self-contained set of rooms and the main music classroom had been re-designed in 2008.

3.4.5 Classroom Layout

Figure 3.10 shows the overall layout of the music department at Auric school, including classrooms, practice rooms, a music office and drama hall. Music room 1 was used by the Head of Performing Arts for her lessons and music room 2 was used by the part time music teacher. Practice rooms could be accessed either through music room 1 or through a separate external entrance. The music and

drama office was situated behind music room 1, adjacent to the drama hall.

Access to music room 2 was through the drama hall.

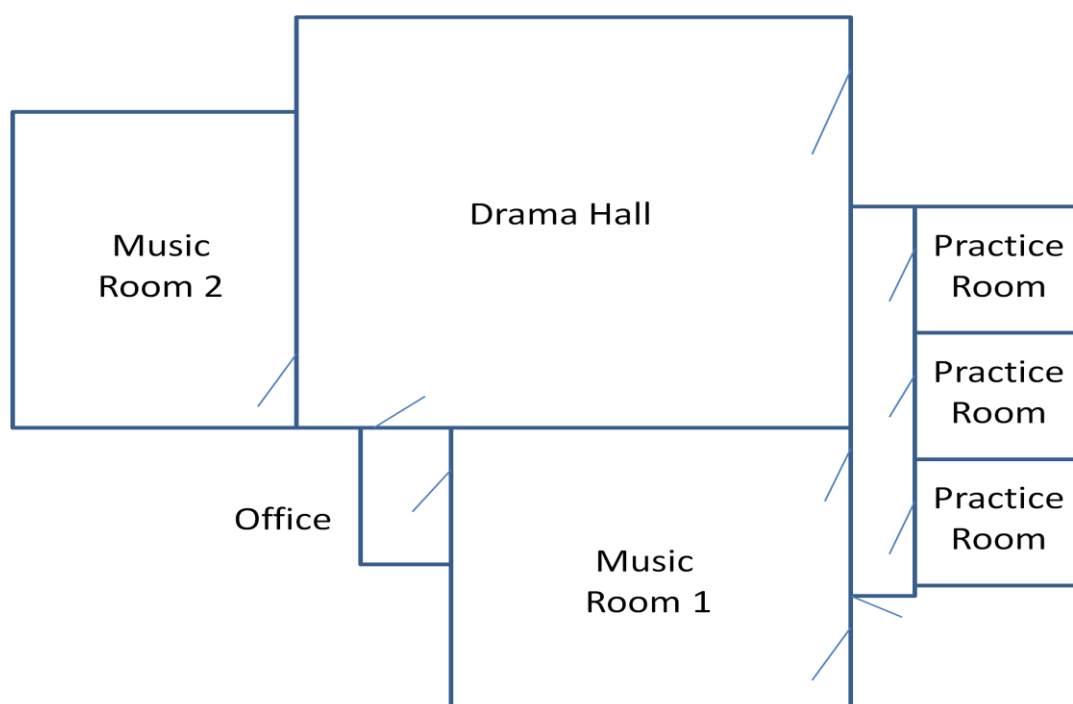


Figure 3.10 Auric School music department overview.

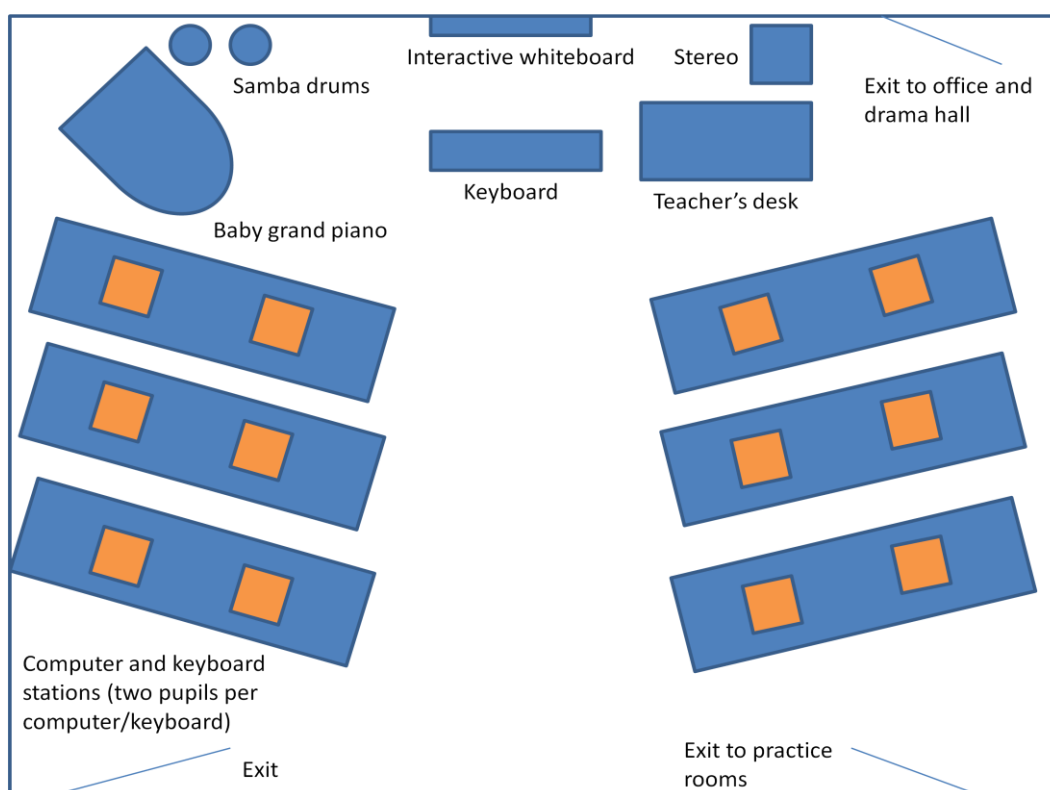


Figure 3.11 Classroom 1

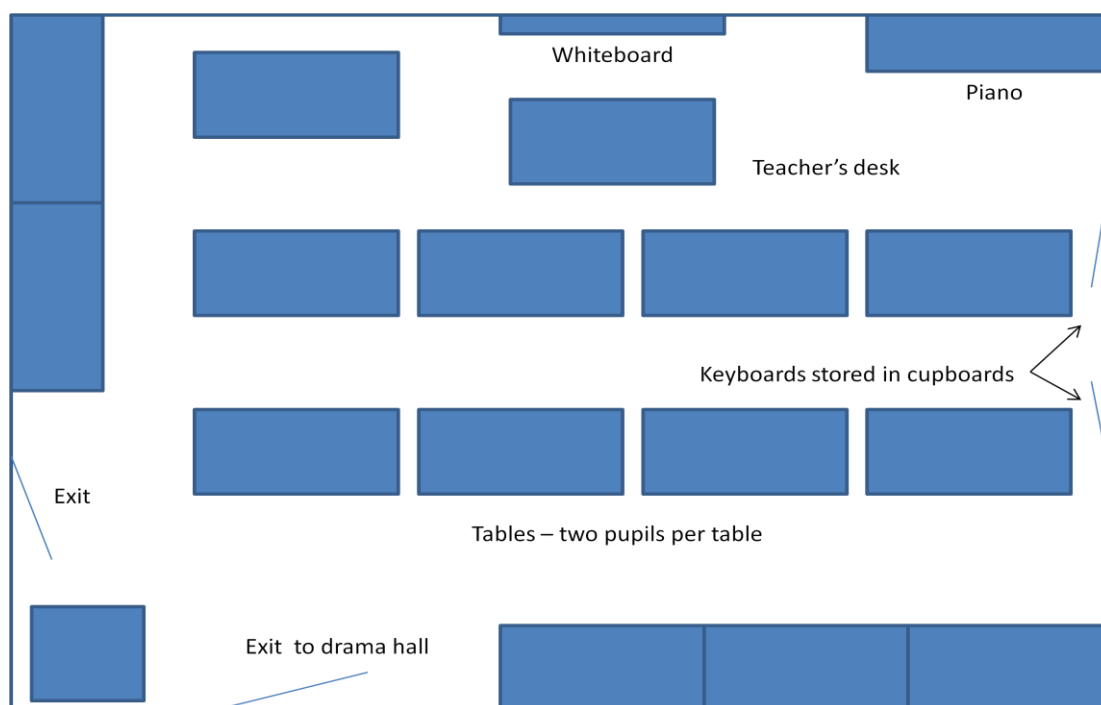


Figure 3.12 Classroom 2

Figure 3.11 shows the layout of the main music teaching room which was equipped with midi stations on either side of the room and a large central space which was utilised for whole class and small group work in addition to rehearsals for choir and instrumental groups. Figure 3.12 shows the layout for the second music room where there were a number of tables but no instruments present. Keyboards were locked in the cupboards to the side of the room.

3.4.6 Staffing

There was a full time Head of Performing Arts (music) and a second part time music teacher, both of whom had a significant number of years teaching experience. The part time music teacher was previously the Head of Department. The current Head of Department was in her second year at the school having previously worked at her last school for 19 years.

There were 5 peripatetic instrumental teachers, with one employed privately and four employed through the Local Authority music service. Lessons were

subsidised by the school and available in the following instruments: piano, percussion, voice, woodwind, strings and guitar. There was also an after-school club run by a local music outreach charity, and a number of pupils were also involved in local brass bands.

3.4.7 Curriculum

Schemes of work were available for all year groups and complete academic years. Year 7 groups covered pulse and rhythm, marches and waltzes (including ternary form), keyboard skills, music for atmosphere and music for special occasions. Year 8 groups covered African polyrhythms and minimalism, accompanied solo performance, graphic notation and timbre, and music and the media. Year 9 groups covered Improvisation through Jazz and Blues, riffs, hooks and ground bass and arranging. Year 10 and 11 were following the OCR GCSE syllabus, with 24 pupils in year 10 and 17 in year 11. There was no sixth form at this school.

3.5 Tailleferre School (Performing Arts Status)

3.5.1 Location

Tailleferre School was located in the north of the same town as Honegger Grammar and Milhaud, and occupied the building formerly used by Honegger Grammar School. The area contained a large park with two lakes, and many Regency and Victorian houses. The location did not reflect the background of the pupils attending the school and the high percentage of pupils eligible for free school meals reflected the low socio-economic background of many of the families. The majority of pupils came from neighbouring areas of social deprivation and parents from more affluent areas of the town were often reluctant to send their children to Tailleferre School due to a historically poor reputation.

Conversations regarding relocation to the town on “Mumsnet” in 2009 revealed some of these negative views of the school. “Tailleferre school is apprantely [sic] not the best”. “Tailleferre is a crap school”. “[the town] has mostly good secondary schools would just avoid Tailleferre”. “It’s a shame for the parents who have no choice in moving house, it’s almost like the kids are damned before they start”. “A lady I spoke to in Tailleferre Park said that Tailleferre is a terrible school.”.



Photograph 3.17 Local area



Photograph 3.18 Local area

The Indices of Multiple Deprivation (2010) ranked the area as 15,521, where 1 was the most deprived and 32,482 the least deprived. However, two areas which pupils were drawn from were ranked 2138 and 4695.

3.5.2 History

The school was built in 1939 as a new site for the local girls' grammar school. When the girls' and boys' grammar schools merged in 1986, the grammar school pupils moved to a new site (Honegger Grammar School) and the pupils from the existing secondary school moved to the building of Tailleferre School. In 2011 Tailleferre School signed a partnership agreement with Milhaud School which saw the schools working collaboratively and allowed children from Tailleferre School to attend the sixth form at Milhaud School.



Photograph 3.19 Tailleferre School



Photograph 3.20 Tailleferre School

3.5.3 Prospectus

The school prospectus for Tailleferre School provided an overview of the school from the transition from primary school to the recently established sixth form. It

included information on the curriculum, assessment, pastoral care and enrichment activities. The Head teacher's welcome letter outlined the child-centred approach of the school.

"Tailleferre School is a vibrant, forward-looking and rapidly improving Foundation school. It is our belief that every young person has gifts, talents and abilities and it is our aim to recognise and unlock each child's potential and therefore maximise their life chances. Our priority is to work in partnership with parents and students to help them achieve the best possible success. We firmly believe that each student should be challenged intellectually, creatively, personally and socially in preparation for their future life." (page 1).

As a specialist school with performing arts status, the position of Arts within the school was prominent in the prospectus and the Head teacher's welcome also explained the wider value of participating in arts subjects

"Our specialist arts status is a real strength of the school and underpins much of the methodology of our teaching. Our extremely talented teachers and support staff are encouraged to use creative, exciting and imaginative teaching styles to engage and capture the interest of all our students and strengthen their communication skills. Equally important are the skills learned within the Arts. These are transferable and provide students with the opportunities to learn in a range of different ways, such as working in teams or improving their presentational skills." (page 1).

There was a dedicated page for the specialist status which provided further detail of the opportunities and experiences available to the pupils and the wider whole-school benefits that participation in the Arts had brought.

"The Arts are at the centre of our school and local community. Tailleferre students traditionally excel in the creative arts and performance. It is a vehicle through which our students are motivated, enthused to attend, behave well and achieve their potential...Through the Arts College, the students have the opportunities to take part in performances, concerts, exhibitions and workshops covering all aspects of the Arts." (page 8).



Image 3.5 Tailleferre School prospectus

3.5.4 Music department location

The music department was located in a separate Performing Arts block which also contained a drama studio and ICT suite (for general use and not equipped for music technology). It was a self-contained department with two main teaching rooms and a third space which was sometimes also used for drama lessons. There were two practice rooms, including one drum room, plus an office and recording studio.

3.5.5 Classroom layout

Figure 3.13 shows the overall layout of the music department at Tailleferre School, including three music classrooms, a recording studio, a music office and two practice rooms. Also in the self contained block was a drama studio and ICT classroom, the latter of which was used by the whole school. The head of department taught in music room 2 and the second music teacher taught in music room 1. Music room 3 was used by as an additional rehearsal space for both music and drama.

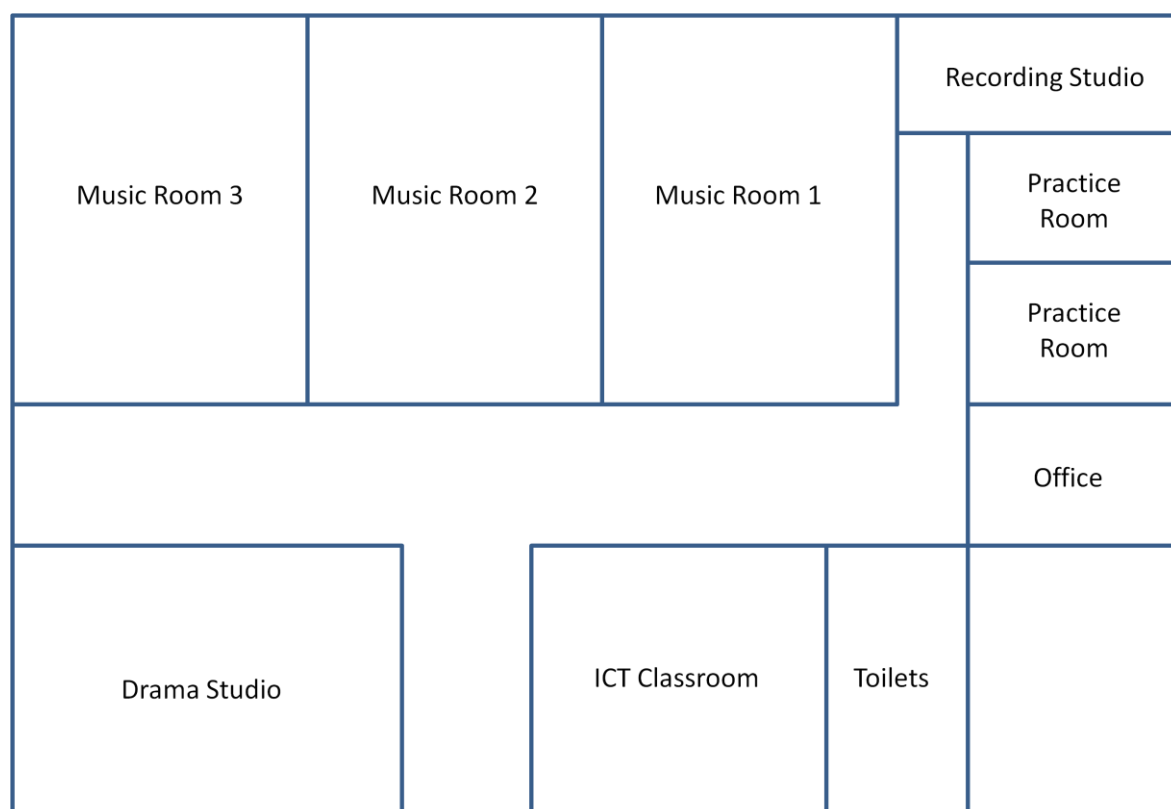


Figure 3.13 Overview of music department

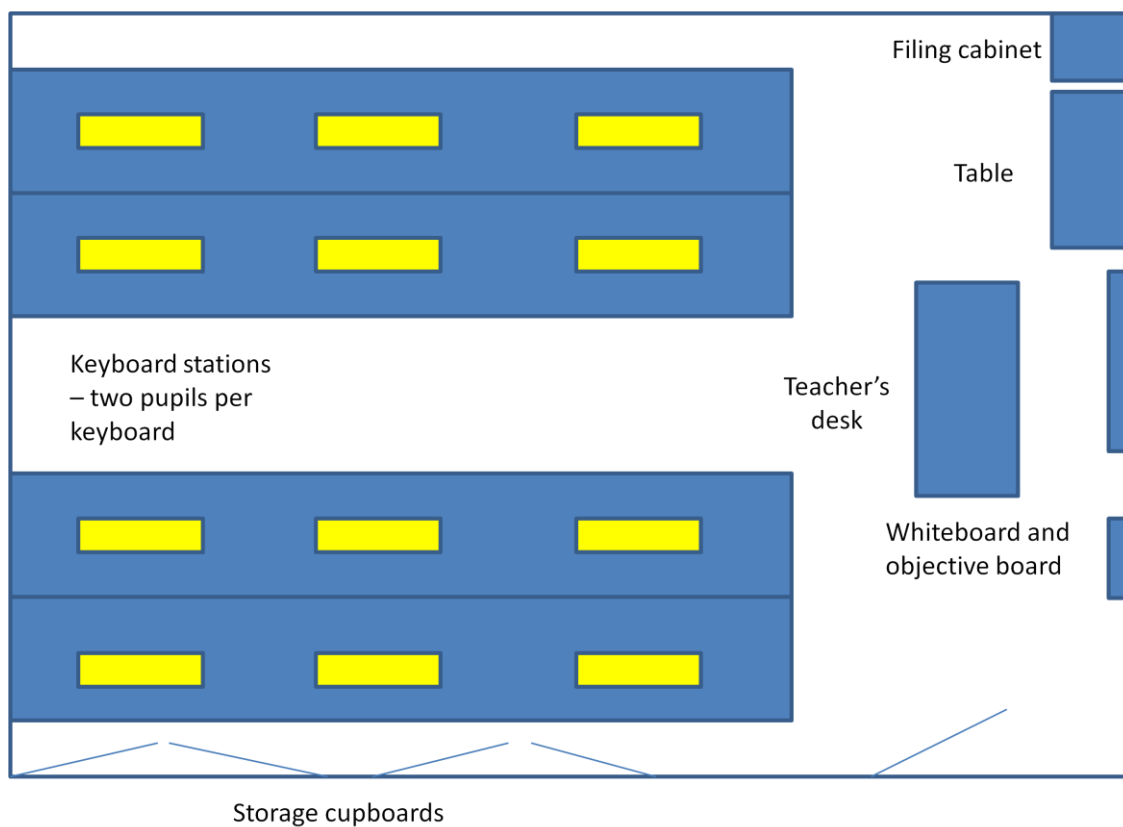


Figure 3.14 Music Room 1

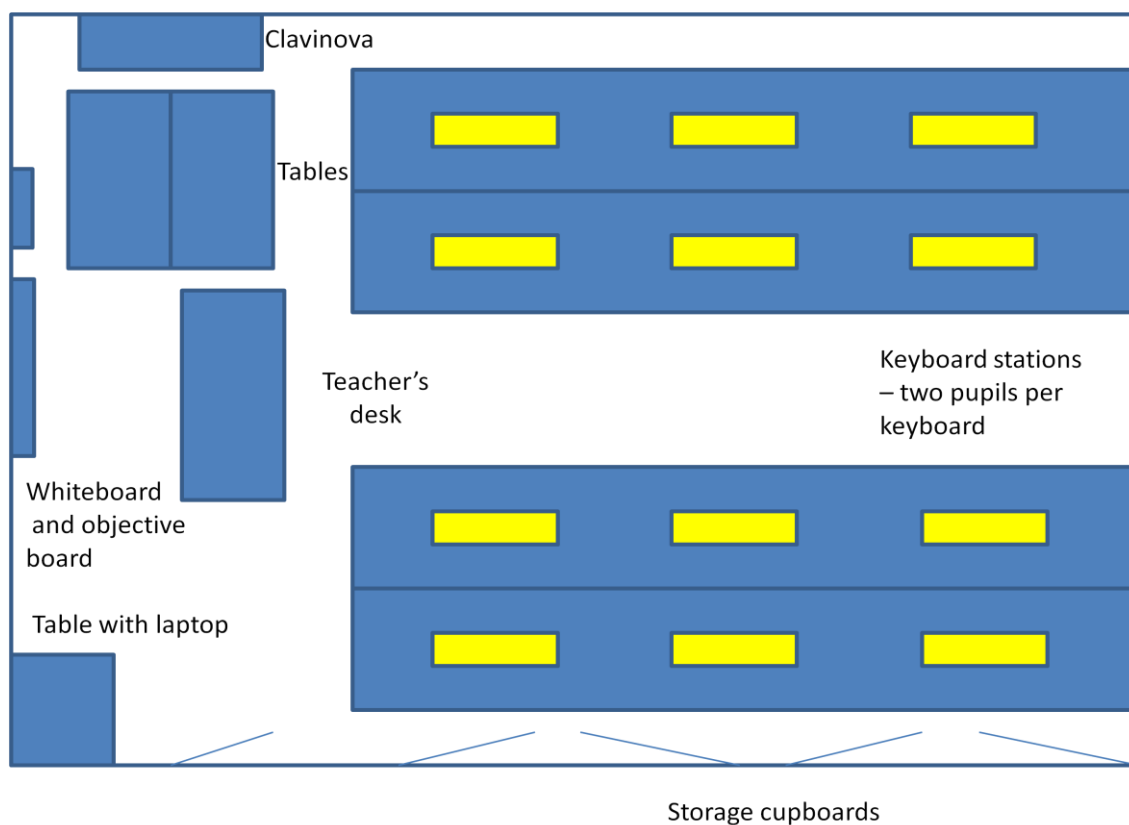


Figure 3.15 Music Room 2

Figures 3.14 and 3.15 show the layout of the two music classrooms. The rooms were mirror images of each other, with four rows of fixed benches for keyboards. There were no midi stations at Tailleferre. The clavinova in music room 2 belonged to the teacher and not the school.

3.5.6 Staffing

The full time Head of Performing Arts (music) was on maternity leave during part of the research period and the second music teacher was appointed acting Head of Music. She had completed her teacher training at the school and had subsequently been appointed full time, although her timetable was made up of five different subjects, including music. She had been teaching for 2 years. There was an additional music teacher covering maternity leave who had been teaching for 5 years. During the research period, the Head of Performing Arts returned from maternity leave, but planned to reduce her hours to teach part time in the future. She had been teaching for 10 years. There were four peripatetic instrumental teachers, offering lessons in brass, singing, drums and guitar.

3.5.7 Curriculum

Schemes of work were available for all year groups and complete academic years. Year 7 groups covered keyboard skills, cyclic patterns, using musical devices, film music, instruments of the orchestra and programme music. Year 8 groups covered keyboard skills, African drumming, music and adverts, composing melodies, arranging music and Blues. Year 9 groups covered keyboard skills, reggae, cover band (Musical Futures), dance music, samba, and film music. Year 10 and 11 pupils were following the BTEC First Certificate Music course, with 8 pupils in Year 10 and 15 in Year 11. There were 4 students taking the BTEC First Diploma Music course in the sixth form, although the sixth form did not

continue the following year due to poor numbers, lack of funding, and the small range of subjects that were offered.

3.6 Poulenc Independent School

3.6.1 Location

Poulenc Independent School was located in the north of an agricultural and commercial county town surrounded by open countryside. The school occupied its own site, dating back to the 1870s. The area contained mostly large Victorian family homes or terraces. Almost half of pupils were boarders, coming from the South West and London as well as internationally. Day pupils came from around the South West, with some travelling up to 50 miles to attend the school.



Photograph 3.21 Local area



Photograph 3.22 Local area

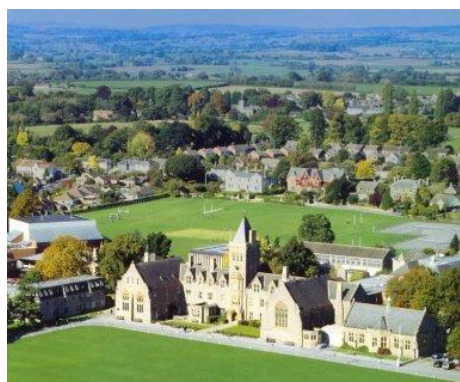
The Indices of Multiple Deprivation (2010) ranked the area as 25,824, where 1 was the most deprived and 32,482 the least deprived.

3.6.2 History

The school was established in 1847 for boys who were not members of the Church of England. It moved to the present site in 1870. It was one of the first independent schools to accept both boys and girls and had been co-educational since 1973. One of the oldest buildings on site dated back to the 18th century but there were a range of old and new, purpose built buildings across the Pre-Prep, Prep, Senior and International schools.



Photograph 3.23 Poulenc Independent School



Photograph 3.24 Poulenc Independent School

3.6.3 Prospectus

Poulenc Independent School's prospectus contained two colour brochures for the main school and sixth form, a DVD and a large number of information sheets

regarding admissions, scholarships, extra-curricular activities, pastoral care, subject summaries for GCSE, A Level and the International Baccalaureate and academic and sporting achievements. The head teacher's introductory letter outlined the ethos of the school.

"We prepare young people to shape the world in the twenty-first century. In every part of school life, we seek to add value to pupils' lives so that they are ready to face the many challenges of the future. We encourage the pupils to use their initiative and develop a sense of fun. All pupils are called by their first names and we have little time for social pretence. Visitors to the school often tell us that it has an unpretentious feel to it and is extraordinarily friendly. The staff are true enthusiasts and dedicated – good facilities are nothing without teachers of quality." (page 1).

The position of music within the school was also outlined in the introductory letter.

"Music plays a vital part in the life of the school, and we deservedly have a good reputation for the quality and range of our music-making. About a third of pupils learn a musical instrument; many learn two or more. We have several choirs, including a specialist chapel choir and the Advanced Vocal Ensemble, a large choral society and a popular music choir, as well as an orchestra, chamber orchestra, and numerous other ensembles including a dance band and two wind bands. All perform regularly both in school and at public events in the region" (page 3).

In addition to this, there was a specific information sheet on music provision at the school. The department's philosophy was 'to encourage all pupils to take an active role in music-making, whilst ensuring that all pupils and groups make strong progress and play to the best of their abilities.' The information sheet then outlined the facilities, curriculum, instrumental and extra-curricular provision, productions and music ensemble tours.



Image 3.6 Poulenc Independent School prospectus

3.6.4 Music department location

The music department was located in a separate building which had been extended from the original structure. On the ground floor there was an office, a small teaching room/office for music technology, a drum room, and several storage and practice rooms. On the second floor there was a large rehearsal/performance/teaching space adjoining a second classroom equipped with computers and keyboards. There was also a small classroom which was used for sixth form teaching.

3.6.5 Classroom layout

Figure 3.16 shows the layout of the self-contained music department. The ground floor consisted of a large number of practice rooms, with some dedicated to specific instruments. There was also a soundproofed percussions room, music technology room, music office and small kitchen which also doubled as a staff room for the peripatetic staff.

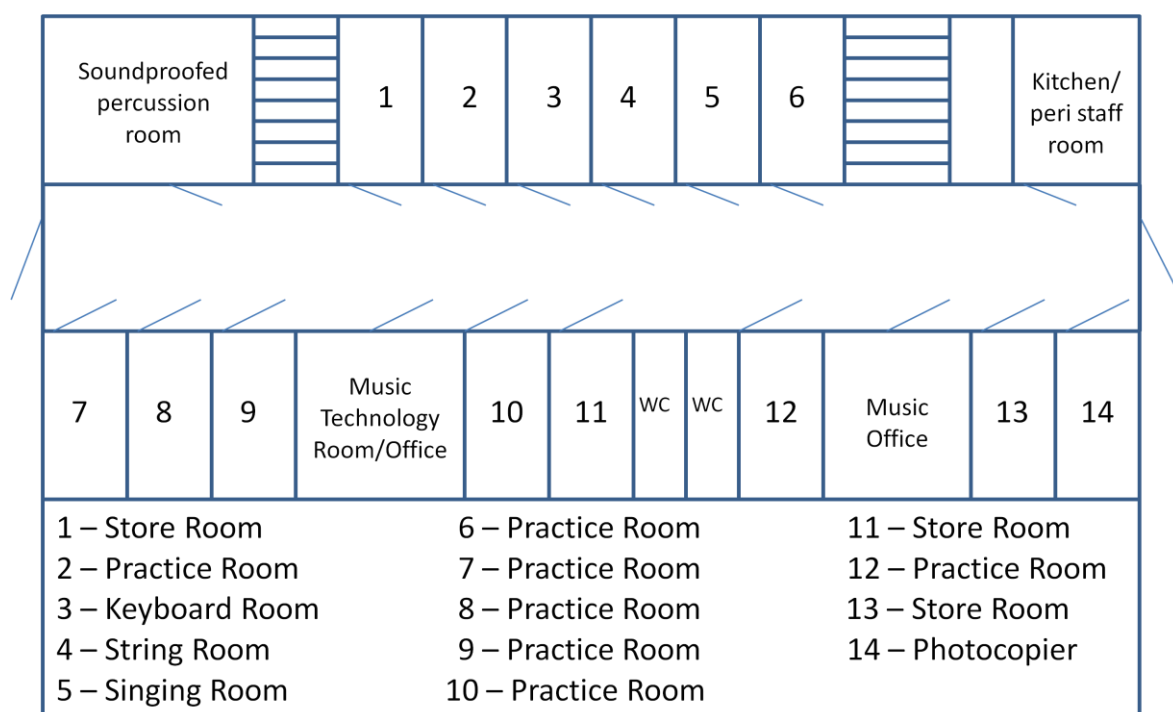


Figure 3.16 Music department overview, ground floor

Figure 3.17 shows the layout of the first floor where the main teaching rooms were located. The music technology room was accessed from the ground floor but also the stage at the back of the teaching and performing space. The sixth form teaching room was smaller than the other teaching spaces and used predominantly for listening and theory lessons.

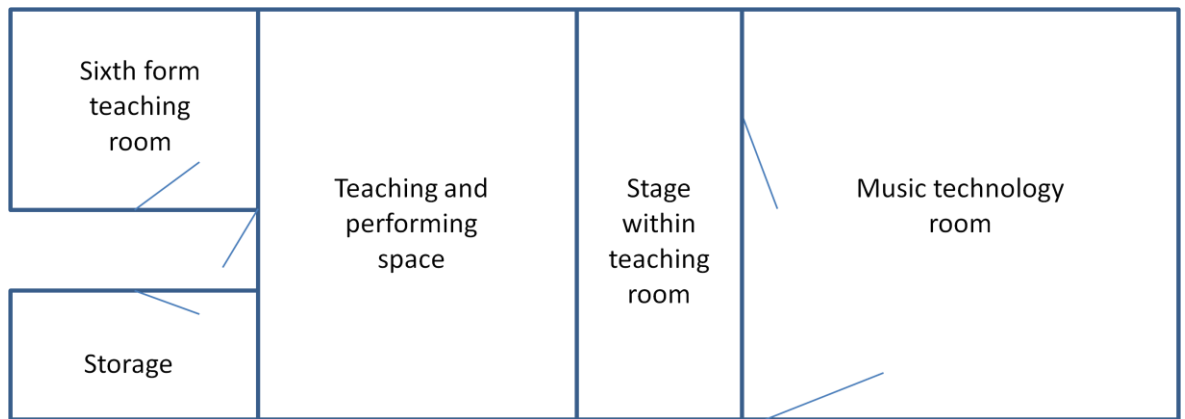


Figure 3.17 Music department overview, first floor

Figure 3.18 shows the layout of the music technology room with a number of midi stations in addition to a clavinova and set of djembe drums.

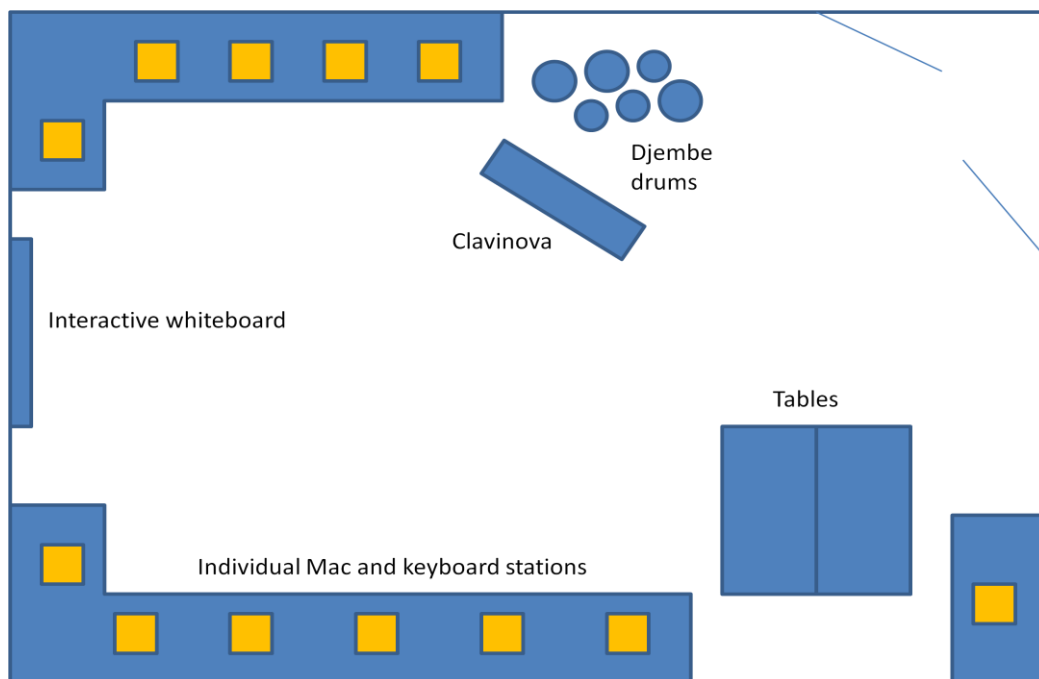


Figure 3.18 Music technology room

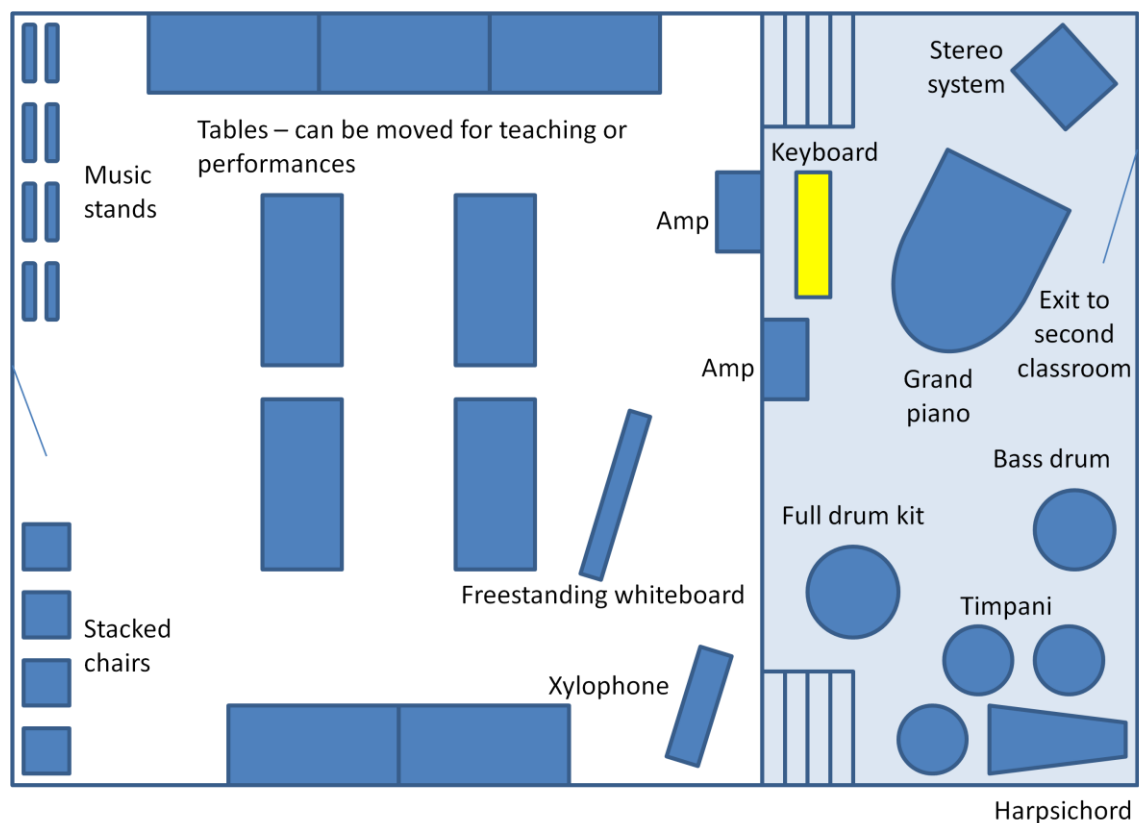


Figure 3.19 Teaching and performance space

Figure 3.19 shows the layout of the multi-purpose teaching and performance area. Tables and the freestanding whiteboard could be moved to the edge of the room and replaced with chairs for informal concerts. Orchestral percussion was stored on the stage and the grand piano was used for peripatetic lessons and concerts.

3.6.6 Staffing

There were three full time members of staff – the Director of Music, Assistant Director of Music and Head of Instrumental Studies (responsible for organising the peripatetic teachers and also teaching music technology in the sixth form). In addition to these full time members of staff, there was also an organist whose additional role was that of choirmaster, and 24 peripatetic instrumental teachers. Instrumental lessons were offered in percussion, brass, strings, woodwind, piano, voice and guitar. Peripatetic teachers also led five ensembles.

3.6.7 Curriculum

Schemes of work were available for all year groups and complete academic years. Year 9 groups covered African music, Blues and Minimalism. Year 10 and 11 were following the AQA GCSE syllabus, with 13 pupils in year 10 and 13 in year 11. In Year 12, there were 4 pupils following the Edexcel AS music syllabus and 4 pupils following the Edexcel AS music technology syllabus. In Year 13 there were 2 pupils following the Edexcel A2 music syllabus, 2 pupils following the Edexcel A2 music technology syllabus and 2 pupils taking music as part of the International Baccalaureate.

3.7 Conclusion

In this chapter, I have presented a detailed picture of the schools that took part in the research. The wider community contexts of location, history and the opinions of local residents were introduced and specific information from the school prospectuses was presented in order to explore each school's unique culture. Detailed diagrams of the differences and similarities in classroom layout were presented and staffing and the music curriculum considered in order to provide a comprehensive picture of each school's music department. In the following chapter, I will focus on the aspects of the data which relate to teaching and learning.

Chapter 4 – Teaching and Learning

This chapter seeks to uncover the unique and perceived musical cultures within schools. Typical features of music departments will be presented in addition to wide ranging differences. They will be considered within the context of classroom layout, resources and funding, staffing, curriculum and extra-curricular provision. The chapter will build on previous research presented in Chapter 1, which has focussed more specifically on instrumental provision, by including the views of pupils, teachers and members of senior leadership on the wider context of school music.

4.1 Characterising schools

Is it possible to describe what a typical music department looks like? How do we set about comparing departments? What characteristics do we look at? As seen in section 1.4.1, Erickson's (1987) concept of experiencing a global impression of the school's character, and the various ways in which this is conveyed to a visitor through the physical layout and decoration of the building and the classroom experience was influential in characterising the schools. Prosser and Warburton's (1999) work on visual sociology also helped to focus some of the observational points of interest.

“Visually this means exploring standard cultural patterns handed down by past determinants of school culture, such as; the constructed and natural environment; school architecture; the content and layout of rooms; the level of technology; dress codes of staff and pupils; behaviour patterns; gestures; ceremonies and rituals; significant objects; artefacts; signs and symbols; and staff and pupils' work.” (page 83).

In practice, this meant focusing on a number of key characteristics in order to form a comprehensive picture of the schools involved in the research. Of course, what I

defined as the key characteristics may have differed to those expressed by the pupils and staff, perhaps because of their immediate involvement in the environment and their experiences of one individual department as opposed to the six that I experienced. These are the perceived and unique cultures as outlined by Prosser (1998) in section 1.4.1. The purpose of spending time in the schools was to build up a picture of each school as a whole as well as the position of music within each school from an independent viewpoint. Teaching staff, members of SLT and pupils would not experience the school in the same way as I did as a visitor. They would perhaps not be aware of the welcome given by the school receptionist or the process for signing into a school at each visit. They would all experience the transition between lessons in a different way than I did. The priorities for an outstanding school would be different to one that has been deemed inadequate. One school may focus on raising the quality of teaching and learning and another on pastoral care. Pupils may only be concerned with what lessons they have on any given day, or when a piece of homework is due to be handed in. They would not experience the school in the same way as staff or parents.

During the observation period in each school, I made specific notes about these key characteristics; I also made extensive notes about what was happening around me in lessons and informal conversations I had with staff which also gave a more rounded account of each school. These notes were supplemented by official school documents such as the departmental handbooks which allowed me, for example, to form an overarching view of the curriculum, which would not have been possible from observations alone. Pupil focus groups, staff interviews and the data from the photo and aural elicitation also supported the key characteristics that I had defined.

4.1.1 Key characteristics

Classroom layout was of personal interest as I had worked in a number of different music classroom settings and had never considered that the ‘ideal’ layout had been achieved in any of them. In many cases, the music classrooms had been converted from rooms originally designed for other subjects. This often limited the scope for imaginative design and resulted in the most frequently observed layout (including classrooms I had taught in) which included keyboards around the edge of the classroom with tables in the middle of the room. There were also additional factors to consider such as the class size, the number of music teachers and the resources available.

Guidelines on the design of music teaching spaces were published in Building Bulletin 30 by HMSO in 1966 and laid out very ambitious plans for designing music and drama spaces in schools.

“...the Bulletin analyses the needs for rooms for class teaching, for instrumental and ensemble practice, and for individual practice and listening, as well as for the relatively infrequent concert performances.”
(page vii).

The Bulletin also included the need for storage spaces to be built into classroom designs to accommodate various instruments. The majority of the suggestions outlined in the Bulletin consisted of one large multi-purpose room which could be adapted for both teaching and performance settings. Designs were also proposed for practice rooms, with the inclusion of at least an upright piano but with additional suggestions for ‘useful wall fixtures’ such as “a mirror, adjustable music stand, pegs and a small notice board.” (page 49). Evidence of the Bulletin’s implementation in schools was considered during the course of the research. Alongside classroom layout, the resources available to staff and pupils were an important characteristic to consider as this not only affected a music teacher’s

ability to teach certain topics, but also affected pupils' experiences of classroom music.

The next key characteristic was the number of classroom teachers working in each department, their levels of teaching experience and the teaching style employed. The amount of experience teachers have inevitably affects the classes they teach and different patterns of behaviour may be observed with different teachers. Ladd (2008) found that, "on average, teachers with more than 20 years of experience are more effective than teachers with no experience, but are not much more effective than those with 5 years of experience." (King Rice, 2010, page 2). This also applies to the teaching style that teachers employ. What may work with one group of pupils may not work with another, and pupils may be more receptive to certain styles of teaching than others.

In addition to classroom teachers, the number of peripatetic instrumental staff was also considered an important aspect of the music departments. The number of instrumental teachers and the instrumental lessons on offer helped to characterise a department and offered an insight into the overall ethos of a department (traditional, classical, popular) as well as perhaps the socio-economic background and interests of the pupils.

Finally, the curriculum offered to pupils was of interest, at all three Key Stages. At Key Stage 3, two schools did not have to follow the National Curriculum as a result of their academy or independent status. Although schools often taught the same topics (for example, 12 bar blues was a popular choice as it offered a range of performing, composing and listening activities but also had cross-curricular links with subjects such as history), the way they were approached and the focus of the activities differed greatly. Similarly, the range of courses available for Key Stage 4 and Key Stage 5 encompassed more traditional GCSE and A Level routes as well

as the more vocational BTEC options. The choice of course could reflect the resources available to a department, the expertise of the teachers and the ability and background of the pupils.

4.2 Typical features

There were four characteristics that were evident in all six schools. Firstly, the music departments were separate to the rest of the school, located either in separate buildings or in self contained wings. This meant that noise from music lessons would not affect other lessons and allowed music lessons, both classroom and instrumental, to continue undisturbed throughout the year, especially during the public exam period in the summer term. It allowed the teaching of noisier activities such as singing and instrumental lessons as well as the quieter activities such as keyboard work. In all instances, the provision for music teaching had been considered in the location of the rooms, either as the school was being built or in the conversion of existing rooms.

The second feature was the use of multiple rooms. All departments had two main teaching rooms, supplemented by practice rooms. However, the layout of the teaching rooms, the resources contained within them and the number of practice rooms available differed with each school. The number of teaching rooms reflected the fact that all schools had more than one general music class teacher and that there were often two classroom music lessons timetabled at the same time. Whilst all of the Heads of Department were full time, some of the supplementary teachers were either part time, or taught other subjects. There were two schools which had two or more full time music teachers. At Milhaud School, the size of the school required two full time teachers, whereas at Poulenc

Independent School more music teachers were needed because of the additional specialism of music technology and the wide range of extra-curricular activities offered within the school day. One of the teachers specialised in vocal activities, another in orchestral activities, a third in music technology and the chapel choir was run by the school's organist. Finally, despite differences in staffing and resources, all schools offered extra-curricular activities, although the number and type differed between the schools. These are outlined in Table 4.2 in section 4.4.

4.3 Classroom Layout and Resources

The following data was collected from observations, informal conversations and departmental handbooks. It is supplemented by quotes from pupil focus groups and staff interviews.

Table 4.1 shows the differences in classroom layout and resources for each school.

School	Classroom Layout	Resources
Milhaud	1 st room with PC MIDI stations around the edge. 2 nd room with tables grouped in the middle. 8 practice rooms.	PC MIDI stations, range of percussion instruments, pianos in every practice room.
Honegger Grammar	1 st room with keyboards around the edge plus some PC MIDI stations. Chairs with table arms in rows in the centre. 2 nd room with PC MIDI stations around the edge. Tables in a horseshoe in the centre. 7 practice rooms. Unused recording studio.	PC MIDI stations, keyboards, baby grand piano and drum kit in teaching room 1. Samba instruments plus general percussion. Pianos in every practice room.

Table 4.1 Classroom Layout and Resources by School.

Tailleferre (Performing Arts)	2 identical rooms with four rows of keyboards. Rehearsal space (shared with drama). 3 practice rooms. 1 practice room converted into recording room.	Keyboards, some percussion instruments, one practice room with piano, one with drum kit.
Durey Academy	Apple Mac Suite – 3 rows of ten Mac MIDI stations. 2 nd room with keyboards around the edge and tables in the middle. 5 practice rooms, one drum room/rehearsal room. Purpose built recording studio.	Mac MIDI stations, keyboards, percussion instruments. One practice room had a clavino. Soundproofed recording studio.
Poulenc Independent	1 st room with PC MIDI stations around the edge. 2 nd room is a performance area with stage. 3 rd smaller room for 6 th form teaching. 11 practice rooms, including soundproof drum room.	PC MIDI stations, baby grand piano and harpsichord, full range of orchestral percussion including timpani. Pianos in 9 of the 11 practice rooms.
Auric (Engineering)	Main teaching room has PC MIDI stations in diagonal lines with large space in the centre of the room. 2 nd room has tables and an upright piano. All keyboards locked away. 3 practice rooms.	PC MIDI stations, baby grand piano, some samba percussion, keyboards and upright piano in second room. One upright piano in practice room.

Table 4.1 Classroom Layout and Resources by School.

All but Tailleferre School had PC MIDI stations, running either Cubase or Sibelius which could be used for composition tasks as well as performance using the MIDI keyboards. Informal conversations at Tailleferre revealed that the school was in substantial debt (around £700,000) and budgets had been cut back severely. The Head of Department also seemed reluctant to introduce this type of technology although she was keen to introduce other types, “We’re looking at buying in more music technology. I don’t mean sitting kids at computers in their little bubble.”

Tailleferre was the only school to have two identical teaching rooms, with keyboards in two rows facing each other and an empty space between them which could be utilised for whole group work or where tables could be added for GCSE and 6th form work. Photographs 4.1 and 4.2 show the layout of the two teaching rooms.



Photograph 4.1 Tailleferre Room 1



Photograph 4.2 Tailleferre Room 2

Compared to the other schools, Tailleferre was the most poorly resourced. Durey Academy was poorly resourced before its relocation to a new building.

Before moving to the new accommodation in 2010, Durey Academy had two teaching rooms with keyboards. The only computer was a staff computer, which ran Sibelius and which pupils taking GCSE music could use during lessons. My own notes from observations of music lessons in the old building revealed the inadequacy of the accommodation, “More children than chairs! Some sitting on desks.” (Notebook A, page 17).

However, as a result of a multi-million pound new build as part of the sponsored academy programme, Durey Academy was better equipped with technology than all other schools in the study. Photograph 4.3 shows the Apple Mac Suite with enough Mac MIDI stations for pupils to work individually.



Photograph 4.3 Apple Mac Suite at Durey Academy

Milhaud's situation was similar to Durey Academy in that teachers rotated their classes as one room was differently equipped than the other. The main teaching room had midi stations around the edge of the room and tables in the centre.

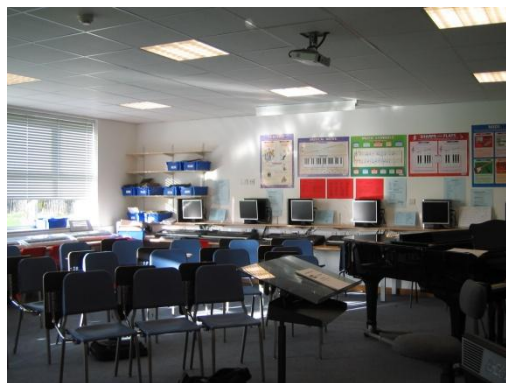
However, this room was not always adequate for the size of the class being taught and in one year 9 lesson I observed three keyboards being bought in from another room so that all pupils had instruments to practice on. Photograph 4.4 shows the layout of the main teaching room.



Photograph 4.4 Main teaching room at Milhaud

Honegger Grammar School's rooms were similar to the main room at Milhaud. In the main teaching room, there were several keyboards and MIDI stations around the edge of the room with lecture-style chairs (with arm tables) in the centre of the room. These could be cleared away for rehearsals if necessary. Photograph 4.5 shows this layout. The positioning of keyboards around the edge of the room was

a typical feature of many music rooms and was seen in four of the research schools. Key Stage 3 lessons mostly took place in this room as it could accommodate larger classes, and Key Stage 4 and 5 lessons in the second room.



Photograph 4.5 main teaching room at Honegger Grammar

Poulenc Independent School had one teaching room with MIDI stations around the edge of the room but the central space was left empty. Pupils could then move chairs into this space to watch presentations or performances. This room was used mostly for composition lessons with all key stages and is shown in Photograph 4.6.



Photograph 4.6 Teaching room at Poulenc

Although not typical, the most practical layout for the teaching style and lesson content I found was at Auric School. The main teaching room was one of the largest I observed and the diagonal positioning of the MIDI stations allowed pupils

to face the teacher at the front of the room and the board where necessary (see Photograph 4.7).



Photograph 4.7 Main room at Auric

The space in the centre of the room was much larger than seen at the other schools and every lesson began with a circle game in this space followed by a recap of the previous lesson and an outline of that day's lesson. The Head of Department explained to me that the room used to have a large stage in the middle of it with a baby grand piano which was so badly damaged it had to be thrown away. The layout I observed was agreed and implemented prior to the Head of Department taking over the role.

There was disparity between teaching spaces in all but Tailleferre school. At Durey Academy, the second room consisted of keyboards and tables as shown in Photograph 4.8. Teachers rotated their classes between the two rooms, depending on what was being taught. Performance-based lessons were taught in the second classroom and composing lessons in the Apple Mac Suite. Where there were two classes timetabled at the same time, the schemes of learning were rotated so that different topics were taught at different points in the year to enable fair usage with all classes. There was also a recording studio equipped and furnished to professional standards. Pupils experienced lessons in both rooms throughout their time at the school.



Photograph 4.8 Second music room at Durey Academy

The second room at Milhaud had mainly tables, grouped together in pairs.

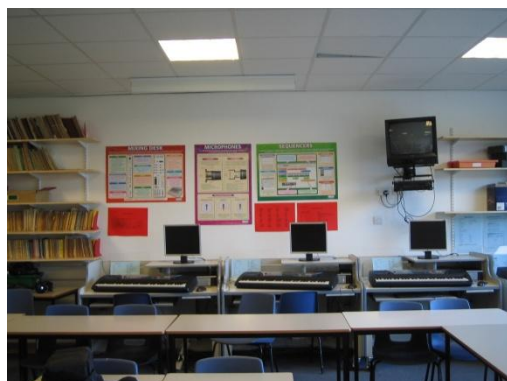
Several of the practice rooms were accessed from this room which made it more suitable for small group work. Photograph 4.9 shows the configuration of tables in addition to practice room entrances. As the practice rooms were also used for peripatetic teaching some classroom lessons were disrupted by pupils coming in and out for their instrumental lessons. The teachers rotated rooms every half term and taught topics accordingly, as also seen at Durey Academy.



Photograph 4.9 Second music room at Milhaud

The second room at Honegger Grammar had MIDI stations around the edge of the room and tables in the middle as shown in Photograph 4.10. As there were not enough keyboards or MIDI stations in the main teaching room, classes often had to be split between the two classrooms. In practice, this often meant that Key

Stage 3 classes were working in the same room as GCSE and A Level students causing some disruption to both groups.



Photograph 4.10 Second music room at Honegger Grammar.

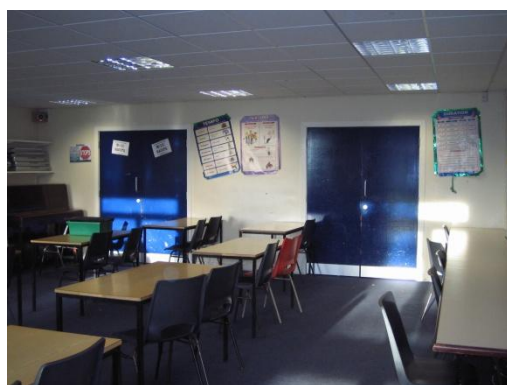
The second teaching room at Poulenc Independent School was a large performance space with a stage at one end, as shown in Photograph 4.11. Tables and chairs were stored around the edge of the room and could be moved into the central floor space for written or theory work. There was a third, much smaller space for sixth form teaching which consisted of a piano and tables and chairs. This accommodated the smaller numbers of pupils and was used mainly for theory, analysis and listening lessons.



Photograph 4.11 Large performance space at Poulenc Independent School used as second teaching room

The largest disparity between two teaching rooms was observed at Auric school. The second room, occupied by the part time music teacher, was much smaller and much less cared for in terms of display and resources. The keyboards had to be

set up at the start of each lesson and locked away in cupboards at the end due to the room backing onto a field and a history of burglaries. Photograph 4.12 shows the layout of this room with resources locked away in the blue cupboards. My observation notes state, “room not as good as other room – shabby, ceiling tiles missing. Vulnerable (24 hour CCTV). No blinds for windows and door hence having to lock keyboards away.” (Notebook 4, page 20). Pupils who had their lessons in this room or had done in the past were not afraid to point out the differences either. “This one’s good but Mr B’s room’s pretty crap” (Year 9, does not have instrumental lessons, line 37). “...This has got better computers, it’s nice and modern whereas Mr B’s room is just really crappy and old and horrible.” (Year 9, does not have instrumental lessons, line 44). “...In here the keyboards are out but in Mr B’s room you’ve got to get them out of the cupboards.” (Year 9, does not have instrumental lessons, line 52). “If you can’t see the keyboards and instruments, it doesn’t feel like you’re in a music lesson.” (Year 9, used to have instrumental lessons). There was much less rotation between teachers and classrooms, with the part time teacher using the main teaching room for two lessons and so pupils had different experiences of both facilities, resources and teaching.



Photograph 4.12 Second room at Auric

All six schools had practice rooms, ranging from three at Tailleferre and Auric to eleven at Poulenc Independent School. At least one practice room in every school had a piano in it, with Honegger Grammar, Milhaud and Poulenc Independent School having pianos or keyboards in nearly every practice room. At Poulenc, the exception was a dedicated chamber music room and a practice room which was equipped with a stereo system and an amp. The three schools with the largest number of practice rooms (Milhaud, Honegger Grammar and Poulenc Independent) also had the largest numbers of peripatetic staff and pupils taking instrumental lessons in school.

Despite the amount of money spent on the new school building at Durey Academy, funding of general resources remained poor, resulting in little money available for the day to day running and upkeep of equipment. Staff often spent their own money on smaller items to ensure that pupils could continue using the resources within the department.

“Well, generally our funding is poor at the moment because we’re in this new building. So we just have to make use of whatever we’ve got lying around basically. Myself and D [second music teacher] have had to buy quite a few bits out of our own money, like strings and drumsticks, things like that. But it’s never very much and we’re kind of happy to do that.”
(Music teacher, Durey Academy, lines 72-75)

This was also the experience of the Head of Performing Arts from Auric School.

“...I do find that I spend my own money on music for choirs and orchestras and things, but probably most people do...there’s no extra!” (lines 88-90).

4.4 Staffing, teaching style, peripatetic staff and instrumental lessons

This section will outline the staffing and teaching style at each school, alongside the peripatetic staffing and instrumental lessons available. Table 4.2 summarises

this information. Teaching style and the concepts of ‘traditional’ and ‘practical’ approaches will be explored in section 4.2.2.

School	Staffing	Teaching Style	Peripatetic Staff
Milhaud	1 full time Head of Music. 1 full time music teacher. 1 administrator shared between 3 departments.	Traditional.	12
Honegger Grammar	1 full time Head of Music. 1 full time teacher (also teaching RE and German). 1 music administrator.	Traditional.	16
Tailleferre (Performing Arts)	1 part time Head of Performing Arts (music specialist). 1 full time teacher (teachers 5 subjects in total). Performing Arts technician.	Practical.	4
Durey Academy	2 full time music teachers, both teaching other subjects. One has overall responsibility for department.	Practical.	0
Poulenc Independent	1 full time Director of Music. 1 full time Assistant Director of Music (also head of a boarding house). 1 full time Head of Instrumental studies (also music technology specialist) 1 Organist and chapel choir master.	Traditional.	24
Auric (Engineering)	1 full time Head of Performing Arts (music specialist). 1 part time music teacher (was previously head of department).	Practical.	5

Table 4.2 Staffing, teaching style and peripatetic teachers by school.

4.4.1 Staffing

Milhaud was the only school with two full time music teachers, which reflected the large numbers of pupils at the school and the presence of a sixth form. Whilst the

teachers themselves did not comment on being overworked or stretched, some of the older pupils perceived this to be the case. When asked what they thought of the music department, one year 10 pupil commented,

“I think we do need more members of staff because the teachers have so much on their plate. They don’t, like, have enough time to, like, really focus on you.” (Year 10, Group two, lines 115-117).

This was supported by two pupils in year 12,

“Maybe if they had a few more teachers, maybe for music cos a lot of other departments they have a lot more teachers and music’s just two teachers running the whole department so it’s quite sort of small.” (Year 12, lines 177-179)

“... the music department’s not that big, there’s only two teachers, they kind of have to get a lot of students in to help.” (Year 12, lines 115-116)

The department also had an administrator (shared between three departments) whose main role was to oversee the financial side of peripatetic lessons and send out letters and other correspondence when needed.

Although there were also full time music staff at Poulenc Independent School, their timetables were much lighter as they did not teach year 7 or year 8 (these were part of the preparatory school). Also, the Director of Music explained that his role mostly involved extra-curricular activities, “It’s most of my job!” (line 9) with around 30 public performances in the term when observations took place. In informal conversations he reiterated this point by saying that he did not really do much teaching but was responsible mainly for extra-curricular activities, ‘putting his neck on the line’ by doing large scale, expensive concerts, and managing the department including observing all of the peripatetic staff.

One year 13 pupil tried to explain the problems created by having such a busy department and the need to try and balance the academic and extra-curricular workload.

“There’s...it does a lot, which is...the variety [unclear] but there’s always conflicting, so, how much sort of rehearsal times and actual sitting down teaching music compared to playing music, it’s the ratio of how much you do, and what then delays teachers and stuff like that. It’s the sort of balance between the two I think which is, I’d say it probably is good, but isn’t good in other senses as well, cos we do so much...”

(Year 13 A Level music student, lines 95-99)

Durey Academy was the only school where the main music teacher was not the head of department or faculty. At Durey Academy, music was part of the expressive arts faculty, where the Head of Faculty was an art teacher. The main music teacher had been teaching for a year, and the second member of staff was a newly qualified teacher, but neither teacher held any responsibility within the department. Both teachers had to supplement their timetables with other subjects. The main teacher also taught BTEC medical science and year 7 art, and the second teacher taught some music in the primary section of the school. Honegger Grammar and Tailleferre were in similar situations with one of the two music teachers having to teach other subjects. At Honegger Grammar, the second music teacher also taught religious education and German, and at Tailleferre, the acting Head of Music (covering maternity leave) taught English, drama, IT and history. When the Head of Faculty returned from maternity leave as a part time teacher, she taught PE in addition to music. As Tailleferre was the smallest school in the sample there were clearly problems with staffing as a full time music teacher could not cover all of the music lessons on the timetable but there were not enough music lessons to justify an additional full time music teacher.

Honegger Grammar also had a music administrator, who like Milhaud, was mainly responsible for the financial side of instrumental lessons, co-ordinating bills and

chasing late or missing payments. She was also responsible for the financial side of any school music trips or tours. Tailleferre had a performing arts technician, financed by their specialist status, who had responsibility for maintaining equipment, setting up for concerts and shows (as well as providing the sound and lighting for them) and recording GCSE coursework. All three Heads of Department in schools where this additional support was present described this support as invaluable and it took a lot of the additional pressures away from them so that they could concentrate on teaching and the more practical aspects of running a department.

Auric School was the only school with a part time teacher dedicated to music supporting the Head of Faculty. He had originally been the head of music, but had relinquished the post to spend his time as a local councillor. He taught Key Stage 3 lessons for 3 days a week. My notes from informal conversations with the Head of Faculty state, “state of music before [the head of faculty arrived] ‘dire’”, “teaches schemes of work provided, no extras offered previously, little happening.”, “HoF says teacher less confident in singing with pupils and doesn’t play keyboard.” (Notebook 4, page 17). The working relationship between the two teachers was not very comfortable due to this shift in responsibility and although this was not perhaps evident to pupils, the differences in the teaching styles were.

4.4.2 Teaching Style

Auric was the only school where the teaching style differed between the two music teachers, although the teaching style varied between schools. The teaching at GCSE and sixth form level was often of a fairly traditional ‘chalk and talk’ nature due to the content of the courses. This formal approach involved the teacher delivering the lesson using mostly teacher-talk and occasionally referring to

examples either in a book or on the board. Many schools relied on their pupils' instrumental lessons to cover the performance component of the course, and the composition element usually involved more independent learning rather than formal instruction.

There were two main teaching styles observed which I have termed 'traditional' and 'practical'. The traditional style relied heavily on teacher talk, pupils had exercise books to work in, assessments were very formal (and formally recorded in their books), and there was a strong emphasis on musical notation and theory. Conversely, the practical style placed the emphasis on pupils being active rather than passive learners and there was little teacher talk and little written work; assessments were largely practical (peer or self assessed) with teachers keeping formal records, and the emphasis was on the enjoyment of the subject and practical musicianship.

Pupils at all six schools were exposed to both teachers throughout the course of their music education and so were able to make comparisons between them. The traditional teaching style was observed at Milhaud, Honegger Grammar and Poulenc Independent Schools. The practical teaching style was observed at Tailleferre and Durey Academy, and one traditional teacher and one practical teacher at Auric School. This combination of different styles affected the pupils' experience of music lessons with negative views of the traditional teacher.

“...having Miss H it's loads better than having Mr B cos you actually play things and learn tunes and that.” (Year 9, used to have instrumental lessons, lines 60-61).

“And like, Mr B has a different teaching style as well, so she, like, sings along and helps us whereas Mr B just, like, tells us off if we don't get it right.” (Year 9, used to have instrumental lessons, lines 69-70).

Differences between schools were also highlighted by my observations. In some instances, my observations coincided with the ends of units and so more

assessment was seen, but even with a focus on assessment, the nature of these assessments was very different. The following statements were taken from my notes at Milhaud school from a year 7 lesson.

“Glue tests into books. Lots of non-musical activity – 15 mins in and no music” (Notebook 3, page 5).

“Assessment sheets. Pupils still working on it 25 minutes in.” (Notebook 3, page 5).

“Chalk and talk. Passive, passive, passive.” (Notebook 3, page 5).

“Write a review of last term – what have you learned? What did you do well?” (Notebook 3, page 6).

“Bring book to T when finished to show work.” (Notebook 3, page 5).

There was a similar approach to assessment in year 8 and year 9 lessons:

“Jazz and Blues assessment. Test sheets given out.” (Year 8, Notebook 3, page 14).

“Pupil self-assessment sheets – ticking what they think they’ve achieved. If sheet falls out of book = detention.” (Year 9, Notebook 3, page 3).

“Very assessment driven, rather than fun.” (Year 9, Notebook 3, page 4).

As noted earlier, there was only one Key Stage 3 year group at Poulenc

Independent School and they only had one 30-minute music lesson per week.

Many of these lessons were missed by large numbers of pupils due to other activities, such as house sports matches. In one of the lessons I observed there was a heavy emphasis on theory based tasks: “Listening to the Armed Man, following a score, notating The Last Post.” (Notebook 6, page 5).

At Honegger Grammar, the Head of Music explained to me her renewed schemes of learning and I recorded this informal conversation as follows, “Booklets introduced this year, really trying to up the amount of theory covered because of the new GCSE syllabus.” (Notebook 2, page 12). This referred to an exam question where pupils had to notate some missing notes on a stave, and although

the amount of marks for this was minimal, she decided that more theory had to be included throughout Key Stage 3. This increase in music theory was seen in a Year 7 lesson, "Notation test. Very theory based – talked @, not much practical based learning." (Notebook 2, page 5). My general notes from a variety of lessons also convey her more formal teaching style, "Lecture style – T [teacher] behind lectern at front." (Notebook 2, page 3).

These were all different experiences from those that were observed in the remaining schools. At Durey Academy the focus was on practical making music as much as possible, and even activities such as questioning were given a practical twist.

"Straight into listening task, move onto playing riffs on keyboards." (Year 7, Notebook 1, page 11).

"Pupils come in and sit at place. Worksheets in place to get pupils working and on task straight away." (Year 7, Notebook 1, page 17).

"Use of ball to answer questions – throw ball to person answering questions – back to teacher if they can't". (Year 9, Notebook 1, page 11).

At Tailleferre, I also observed very practical lessons, where pupils were encouraged to talk about the music they heard rather than write about it. The school as a whole was very aware of learning styles and there were often instances to include visual, auditory and kinaesthetic learners as seen in year 7 lessons:

"Listening exercise to start with. Questions about what they heard." (Notebook 5, page 13).

"Call and response. T teaching song." (Notebook 5, page 13).

"Close eyes, put hand up when texture gets thicker." (Notebook 5, page 13).

The emphasis on practical music making was also seen in year 8 and year 9 where groups would go off and rehearse and perform to each other as well as work on whole group activities.

“Play piece of music – Q how does it make you feel? Some go to practice rooms, some straight to work.” (Year 8, notebook 5, page 15).

“Smaller groups listen to each other rather than performing to whole class.” (Year 8, notebook 5, page 17).

“Plays clips to class – groups choose which song to sing. Move to centre, singing as a whole group.” (Year 9, notebook 5, page 12).

“Some sent next door to rehearse/some in corridor/some in classroom.” (Year 9, notebook 5, page 12).

“First group in centre, rest form audience.” (Year 9, notebook 5, page 13).

The differences between the two teachers at Auric School have already been noted through my informal conversations with the Head of Faculty and the pupils’ accounts of their lessons. My observation notes also revealed the differences in teaching style and the practice of beginning each lesson with circle games was referred to in section 4.3 (classroom layout). Notes made during the Head of Faculty’s lessons show the active learning taking place:

“Warm up. Singing – call and response.” (Year 7, notebook 4, page 7).

“Individuals chosen to play various parts as solos. Group performance.” (Year 7, notebook 4, page 8).

“Exploring polyrhythms through clapping games.” (Year 8, notebook 4, page 1).

“Groups go off to work, T checking, reinforcing.” (Year 8, notebook 4, page 2).

“Warm up of clapping game.” (Year 9, notebook 4, page 5).

“Listening to Bessie Smith song with worksheet in groups of 4. Encouraging active listening not passive.” (Year 9, notebook 4, page 5).

“Back to circle to sing Blues song.” (Year 9, notebook 4, page 5).

However, notes from observations of a year 8 group, taught by the second teacher, demonstrate the difference in approach and the traditional nature of the tasks.

“T writes 9 statements on board. Pupils listen and have to state true or false.” (Notebook 4, page 17).

“Passive listening.” (Notebook 4, page 17).

“Not as much sense of fun.” (Notebook 4, page 17).

“Paper given out, pens out, writing title to answer questions.” (Notebook 4, page 17).

“No T demonstration.” (Notebook 4, page 18).

The Head of Faculty at Auric explained to me why she thought there was a difference in teaching styles between schools. My notes from our informal conversations state, “pupils can do less practical music in ‘nice’ schools as kids will respond. Have to go straight to practical to keep them engaged.” (Notebook 4, page 2). This is supported by the large number of observations which highlighted distinctively different teaching styles between different schools. Honegger Grammar, Milhaud and Poulenc Independent Schools with higher achieving pupils from higher socio-economic backgrounds were using traditional teaching styles. These three schools had higher numbers of pupils learning an instrument so they were better able to cope with more theoretically-based lessons as they could already read music and understood the basics of music theory through their instrumental lessons. In the remaining three schools, the behaviour was more challenging and so a range of practical activities had to be used to maintain the pupils’ interest and engagement. Teacher talk was kept to a minimum as pupils’ interest waned significantly at having to listen for extended periods of time. Conversations with music teachers showed that many of the pupils in these schools had little or no experience of music lessons at primary school and were

unable to cope with even simple theory, hence the heavy emphasis on practical music making, enjoyment and fun. Although there were some discrepancies in the musical experiences of pupils at the 'better' three schools, generally the musical provision at primary school had been much stronger for these pupils. Their feeder primary schools had had a strong musical tradition with many pupils receiving instrumental tuition prior to starting secondary school.

4.4.3 Peripatetic staff and instrumental lessons

The number of peripatetic instrumental staff varied greatly between schools, ranging from none at Durey Academy to 24 at Poulenc Independent. Schools which employed peripatetic teachers had a combination of both private teachers and Local Authority music service teachers. The discrepancy in numbers was predominantly due to funding issues. At Durey Academy, the school was unable to subsidise lessons and parents were unable to meet the cost of lessons. As a result of this, there were no instrumental teachers. The two music teachers, with the support of sixth form students, tried to ensure that pupils had opportunities to learn an instrument through lunchtime and after school clubs. There were four peripatetic teachers at Tailleferre and five at Auric. Again, the small number of teachers reflected issues with funding, subsidising lesson costs and the socio-economic background of parents. Of the three remaining schools two were in more affluent areas with more middle class parents, while the third was a fee-paying school where additional costs were an expected part of education and where a large number of pupils were able to access instrumental lessons. Milhaud had 12 instrumental teachers, Honegger Grammar had 16 and Poulenc Independent School had 24.

The range of instruments taught also varied between schools with two different types emerging. Traditional orchestral instruments (brass, wind, and strings) were taught at Honegger Grammar, Poulenc Independent School and at Milhaud, which was in a more affluent, middle class area; more popular music instruments (guitar and drums) were taught at the other three schools.

Quantitative data from the pupil questionnaires showed that the number of pupils learning an instrument at school also differed by school type. Although Durey Academy did not have any peripatetic staff, slightly more pupils reported learning an instrument than Tailleferre, mostly likely due to the fact that they were attending clubs rather than paid lessons. This data is shown in Table 4.3.

School	Yes	No	Used To
Durey Academy	37	216	28
Honegger	180	267	283
Milhaud	159	507	428
Auric	60	597	127
Tailleferre	33	333	80
Poulenc	119	103	87

Table 4.3 showing number of pupils reporting instrumental lessons in school (110 responses missing).

When pupils were asked about instrumental learning outside school, there were some differences in the figures compared to the responses for learning an instrument at school. Poulenc Independent School had relatively few pupils

learning an instrument outside school whereas Auric had a large number. This could be explained by the large number of boarding pupils at Poulenc Independent School which meant they could only access school-based activities; many of Auric's pupils learnt traditional brass band instruments through brass band groups in the local town or from relatives who had learnt in this way. The differences between schools are shown in Table 4.4.

School	Yes	No	Used To
Durey Academy	19	225	21
Honegger	234	298	193
Milhaud	200	657	222
Auric	104	532	133
Tailleferre	26	353	55
Poulenc	32	184	77

Table 4.4 showing number of pupils reporting instrumental lessons outside school (189 responses missing).

Few parental responses were returned, and as a result the sample size was small. However, the overall parental responses could be compared to the overall pupil responses, as outlined in Table 4.5.

Respondent	% In School Yes	% In School No	% In School Used To	% Outside School Yes	% Outside School No	% Outside School Used To
Pupils	15.5	53.9	27.5	16.4	59.9	18.7
Parents	17.6	63.9	17.1	17.2	64.9	14.6

Table 4.5 Instrumental lesson responses from parents and pupils

There were some small discrepancies between the pupil and parental responses with the largest being the response to not learning an instrument in school. This could be due to a lack of comprehension of or misinterpreting the question (perhaps interpreting the question to mean playing instruments in class lessons rather than receiving extra tuition), more parents of pupils not taking instrumental lessons returning questionnaires, or pupils' recollections of having previously learnt an instrument not being accurate.

Questionnaire responses also gave an insight into pupils' perceptions of the amount of time they spent playing an instrument, taking part in school music activities as well as out of school music activities. Due to the discrepancies reported in Table 4.5 it was potentially confusing to include the parental data in further analysis.

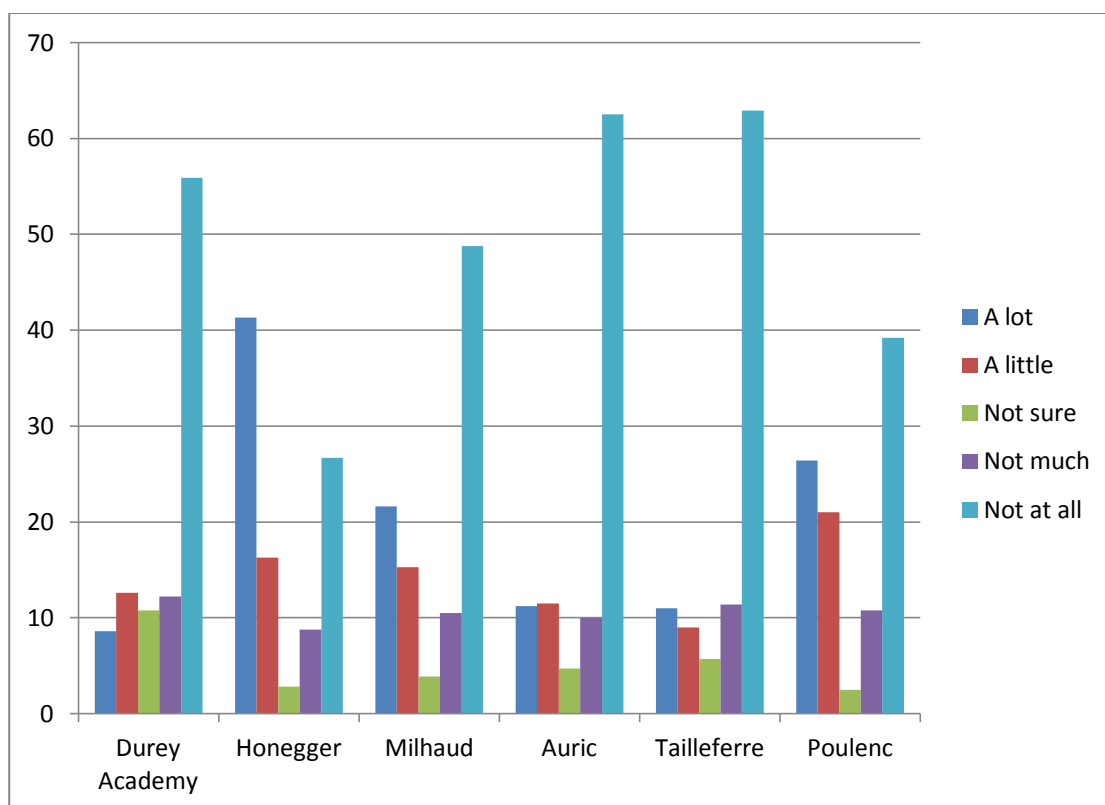


Figure 4.1 percentage of time pupils spent playing an instrument.

Figure 4.1 shows the percentage of time, as reported by pupils, that they spent playing an instrument. Once again, the three schools at the lower end of the socio-economic spectrum showed lower numbers of pupils spending time playing an instrument, whereas those at the higher end showed higher numbers playing. Similar results were found for the amount of time spent on school music activities, although it was surprising to find pupils from Milhaud reporting similar figures to those of Auric. These results, shown in Figure 4.2 indicate that whilst a large number of pupils were taking instrumental lessons at Milhaud, they were not taking part in school music activities. This was due to the type of activities on offer, the requirement to reach a certain standard before being allowed to join an ensemble or ensembles only being open to certain year groups.

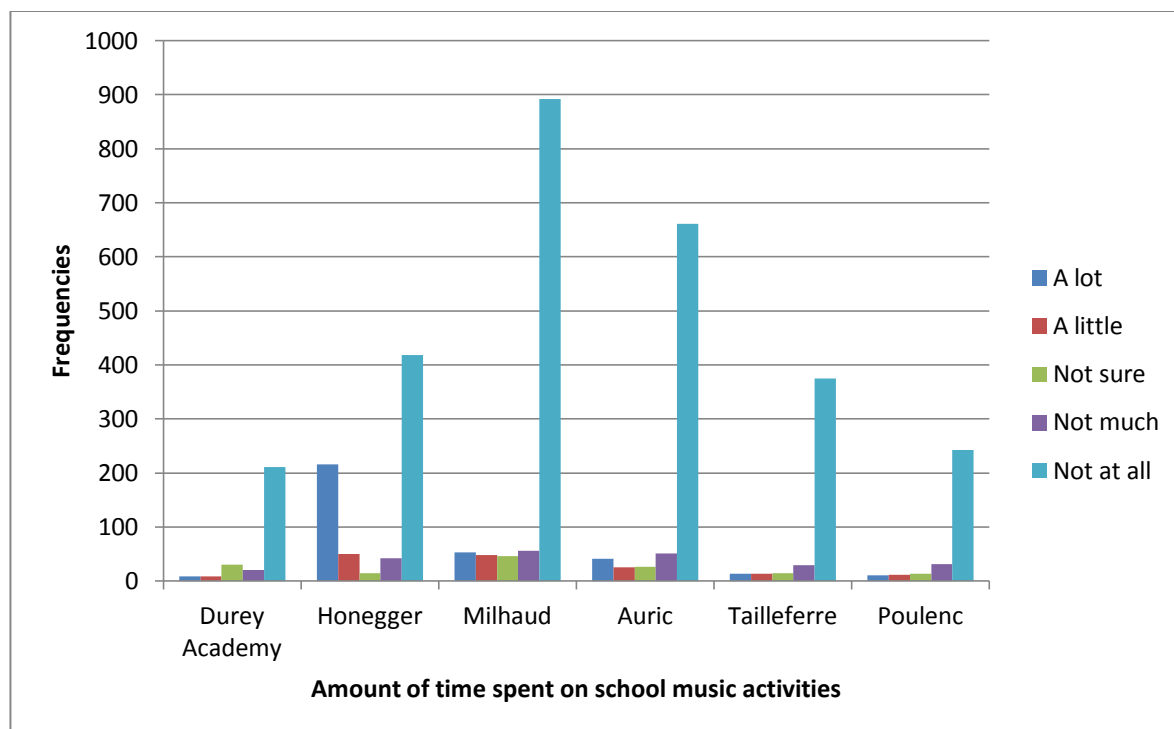


Figure 4.2 Amount of time pupils spent on school music activities

The higher figures of pupils involved in school music activities at Honegger Grammar and Poulenc Independent School not only reflected the higher numbers of pupils taking instrumental lessons, but also the school expectation that pupils learning an instrument had to participate in school ensembles, as noted from informal conversations with the Heads of Department, “N.B. – if having private music lessons in school, expectation is at least one music group.” (Honegger Grammar, Notebook 2, page 12), and focus groups with the pupils.

“Well it depends. Yeah, what instrument you’re learning and if you have like lessons here then your teacher’ll very likely tell you to go” (Honegger Grammar, Year 8, currently has instrumental lessons, lines 117-118).

“They like you to do it because it sort of furthers your music” (Honegger Grammar, Year 9, currently has instrumental lessons, line 85).

“There’s kind of an expectation to do at least something” (Honegger Grammar, GCSE music student, line 141).

“It’s not a requirement but it’s a, they think it’s better if you do, they encourage you.” (Honegger Grammar, GCSE music student, line 142).

“I don’t think you have to, you’re encouraged to” (Poulenc Independent, GCSE music student, line 170).

“Strongly encouraged.” (Poulenc Independent, GCSE music student, line 172).

My notes from an informal conversation with the Director of Music at Poulenc Independent state, “Lots do extra-curricular instead of GCSE” (Notebook 6, page 1) which could also explain the higher figures.

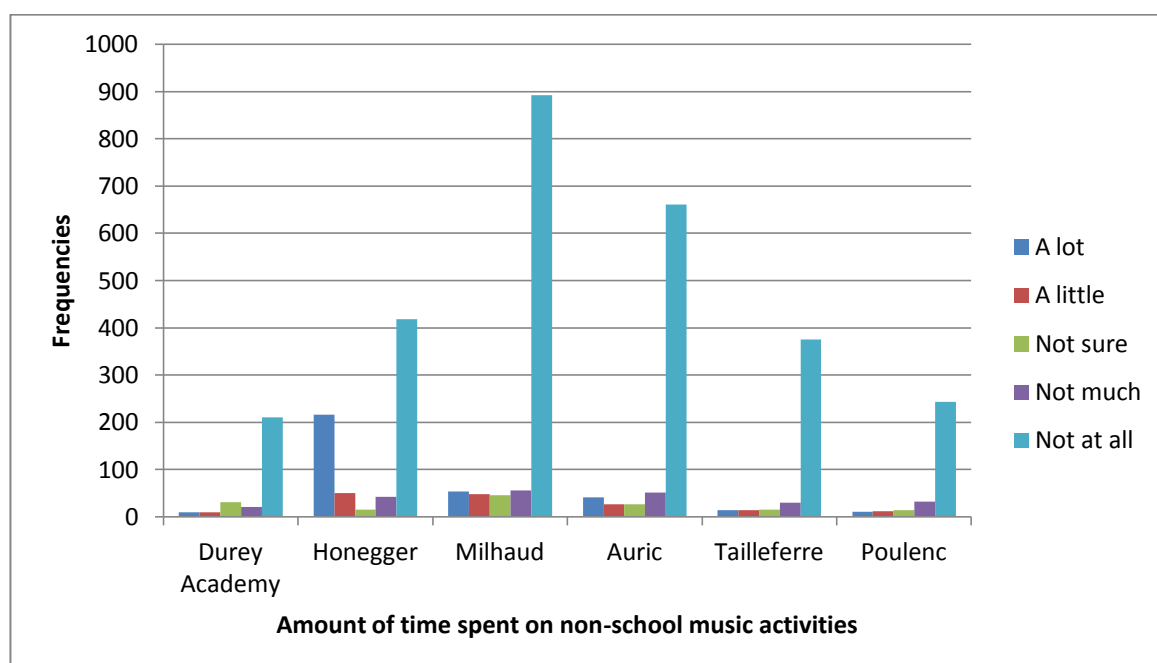


Figure 4.3 Amount of time pupils spent on non-school music activities

Whilst the figures for participation in out of school music activities were similar for most of the schools, Honegger Grammar was the anomaly as seen in Figure 4.3. The much larger percentage of pupils taking part in non-school music was explained by the number of pupils involved in county and national music groups such as the county youth orchestra and National Youth Orchestra. Pupils at both Honegger and Poulenc Independent could attend school music activities, however, the number of pupils boarding at Poulenc Independent meant that county and

national music groups occurring in the evenings and at weekends were not accessible.

4.5 Curriculum

Table 4.6 outlines the curriculum that each school was following at Key Stages 3, 4 and 5. As state schools at Key Stage 3 had to follow the National Curriculum, many of them were teaching similar concepts, such as graphic scores, world music and twelve bar blues. As an independent school, Poulenc Independent was able to have more choice over its curriculum, but as the Senior School began in Year 9, there was only one year group to consider.

School	Year 7	Year 8	Year 9	KS4	KS5
Durey Academy	Rhythm, The Elements, Graphic score.	World Music, film music.	Music technology, film music, ensemble performance.	BTEC Performing Arts	Not offered
Honegger Grammar	Musical elements, the orchestra, voices, reading and writing music, rhythm and samba.	Arranging and cover versions (musical devices, texture, harmony and form).	Dance music (waltz, pavanne, disco, bhangra).	Edexcel GCSE Music	Edexcel AS and A2 Music

Table 4.6 Curriculum paths at Key Stages 3, 4 and 5.

Milhaud	Graphic scores, keyboard skills, gamelan, ensemble performance, music and media, composition.	Blues, Chords and bass lines, melody in the Classical period, remix and fusion, Indian music.	19 th and 20 th century art music, 20 th century pop music, film music, chords, keyboards, notation, pop project.	Edexcel GCSE Music	Edexcel AS and A2 Music
Auric (Engineering)	Pulse and rhythm, marches and waltzes, keyboard skills, music for atmosphere, music for special occasions.	African polyrhythms and minimalism, performance, graphic notation, music and media	Improvisation (Jazz and Blues), exploring riffs, hooks and grounds, arranging.	OCR GCSE Music	No sixth form
Tailleferre (Performing Arts)	Keyboard skills, cyclic patterns, scary music, instruments of the orchestra, programme music.	Keyboard skills, African drumming, music and advertising, ringtones, arranging.	Keyboard skills, reggae, cover band, dance music, samba, film music.	BTEC Music	BTEC Music
Poulenc Independent	n/a	n/a	African music, Blues, Minimalism	AQA GCSE Music	Edexcel AS and A2 Music Edexcel AS and A2 Music technology International Baccalaureate

Table 4.6 Curriculum paths at Key Stages 3, 4 and 5.

Years 7 and 8 were part of the prep school and there did not seem to be any communication between the two schools in terms of schemes of learning, or how the music teaching in all three years progressed. Durey Academy was also freed from the constraints of the National Curriculum, although it was hard to establish

what exactly was being taught as no schemes of learning were made available to me and topics had to be discerned from pupils' folders.

Honegger Grammar was going through a period of change and year 8 and year 9 were following the same curriculum. This was as a result of plans to start GCSE courses early the following academic year, with option choices being made in year 8 and GCSEs starting in year 9 with three years of teaching instead of the typical two years. In effect, year 8 skipped topics usually covered in this year and began year 9 topics instead. As a result of this, schemes of learning were being re-written and only the first terms' were available to me.

The schemes of learning revealed that many of the schools taught the concepts or topics in isolation. For example, instruments of the orchestra were taught as a standalone topic rather than setting it within the context of Western Classical music or dance styles; rhythm was taught as a separate concept to African drumming. Auric was the only exception, with many of the topics being taught in context. For instance, pulse and rhythm were taught through Latin American music and improvisation was taught through jazz and Blues.

As perhaps expected from the traditional teaching style observed at Honegger Grammar and Milhaud, there was a very heavy focus on Western Classical music, with many activities involving listening to and performing works from the traditional canon. Arranging tasks and cover versions had a classical focus, compared with Tailleferre which had a strong emphasis on popular music. Tailleferre was also the only school which was using the Musical Futures project with its pupils and which had embraced this style of teaching and learning. Conversations with Heads of Department revealed that some teachers were unaware of this initiative (Honegger Grammar, Poulenc Independent), that others had heard of it in passing

(Milhaud, Durey Academy), and others stated that they did not have adequate resources to implement it in their departments (Auric).

At Key Stage 4, two schools (Tailleferre and Durey Academy) offered BTEC courses rather than GCSE courses. The music teachers decided that the pupils opting to take music at this level at this time were more suited to the vocational nature of the BTEC course (100% coursework, no terminal examination) although GCSE Music had been offered in the past and could also be considered by the teachers for future year groups. The BTEC course also had less focus on Western Classical music which music teachers stated was more suited to the general musical culture of these schools. Pupils had mixed feelings about having to take the BTEC course which will be explored fully in chapter 6.

Milhaud and Honegger Grammar followed the Edexcel GCSE course which had introduced set works to the listening exam and was weighted at 30% performing, 30% composition and 40% listening exam. Poulenc Independent followed the AQA syllabus which had slightly more emphasis on performance and composition (40% coursework for each component) than the listening exam (20% weighting). The Head of Department at Auric considered that the OCR syllabus, where the composition and performance coursework was more integrated and the listening exam only carried a 25% weighting, was more appropriate for her pupils as their strengths were in practical music making rather than theory.

Poulenc Independent had the largest range of post-16 courses, and was the only school in the sample to offer music technology and the International Baccalaureate. Durey Academy was the only other school which could have offered music technology courses because of the high standard of technology present in the department, but their teachers had no expertise or specialism in this area. At the time of the research, no sixth form courses were running in music at

Durey Academy. Honegger Grammar and Milhaud offered the traditional AS and A level music courses but found that some of their pupils struggled, especially those not from a classical instrumental background. These pupils voiced their interest in the music technology option to me but had not had the option to take the course in their school and stated that it would have been better suited to both their skills and musical interests.

4.6 Pupils' views of music departments

Pupils were able to characterise the music departments through the photo and aural elicitation process in addition to the focus group responses. The findings from these are discussed in sections 4.6.1, 4.6.2 and 4.6.3.

4.6.1 Photo elicitation

In total, 385 viable photographs were taken by pupils. Accidental photographs (those identified by pupils during the focus groups as such) or those which were too blurry to be recognisable were omitted. There were differences in the number of photographs taken by the three groups. Pupils who currently had instrumental lessons and who used to have instrumental lessons took similar numbers of photographs – 37.1% and 35.3% respectively. Pupils who did not have instrumental lessons took 27.5% of photographs. This perhaps indicated less engagement with the task or less knowledge of the 'musical happenings' and how to access them as was anticipated when first determining the groups.

The 385 photographs were analysed using content analysis (Van Leeuwen and Jewitt, 2001) and seven content variables were identified. These were people

playing instruments or singing, wall displays, instruments, people listening to music, technology, sheet music and rooms and buildings.

Figure 4.4 shows the overall distribution of content variables from all participants.

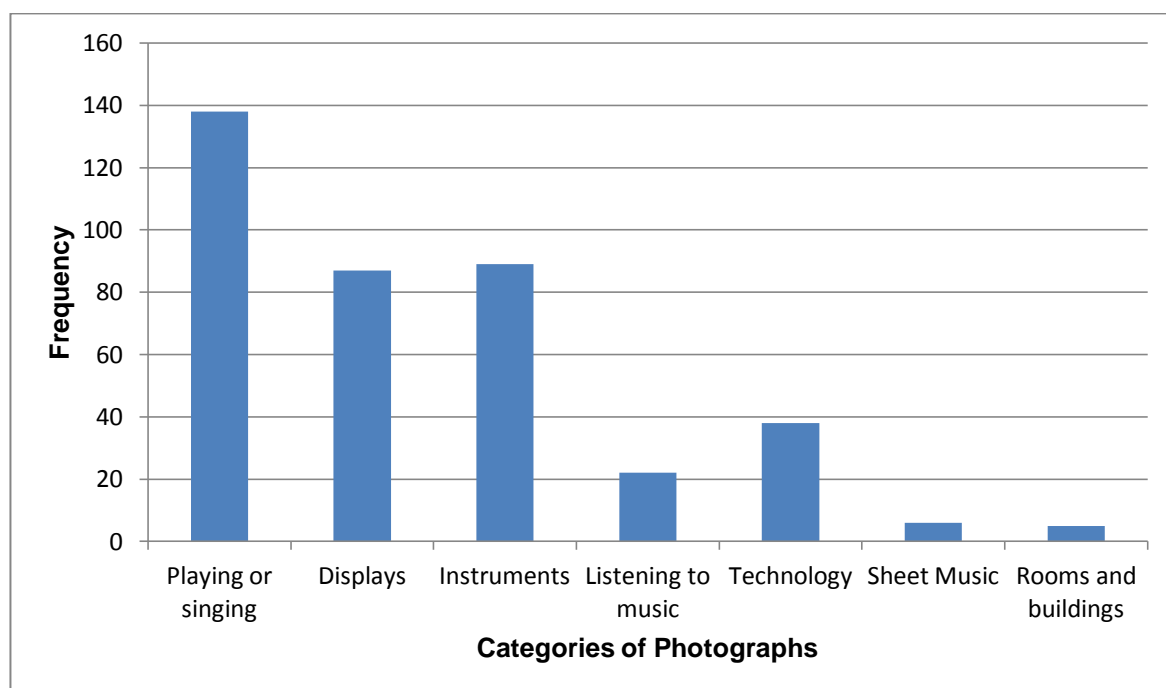


Figure 4.4 Photographs by category taken by all participants

People playing instruments or singing were the most frequently photographed subject matter and the majority of these photographs were taken in the music departments and depicted formal rehearsals, instrumental lessons and pupils' own practice. Examples are shown in photographs 4.13 – 4.16.



Photograph 4.13 Milhaud

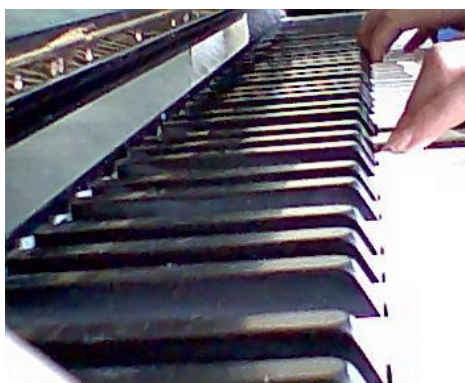


Photograph 4.14 Auric

In the case of the photographs depicting singing, some of these were taken in the playground or non-music classrooms as this was an activity not requiring specialist rooms or equipment.



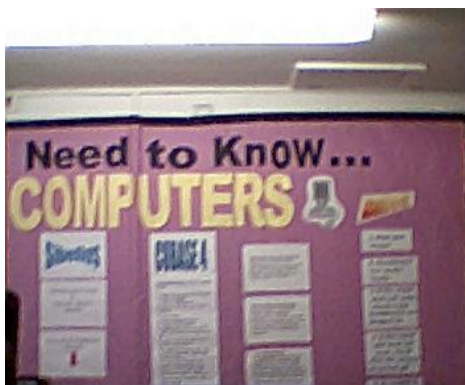
Photograph 4.15 Honegger Grammar



Photograph 4.16 Poulenc Independent

The number of photographs of instruments and wall displays were similar. This could be explained by the non-invasive nature of the subject matter. When taking

photographs of people, pupils had to ask permission from participants and possibly interrupt rehearsals or instrumental lessons. However, taking photographs of instruments in situ or various displays around both music departments and the wider school environment did not require permission or disruption and pupils may have felt more at ease with this. Photographs 4.5 – 4.7 show examples of wall displays from Milhaud, Durey Academy and Auric.



Photograph 4.17 Milhaud



Photograph 4.18 Durey Academy



Photograph 4.19 Auric

Photographs 4.20 – 4.22 illustrate examples of instruments which were often found in practice rooms or empty classrooms.



Photograph 4.20 Poulenc Independent



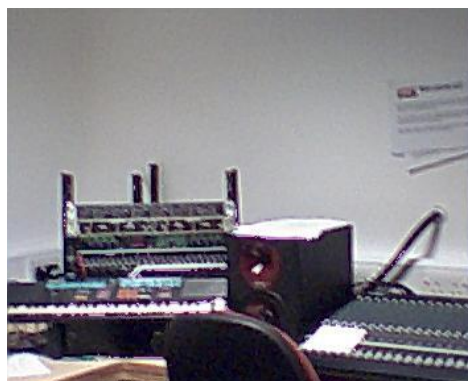
Photograph 4.21 Tailleferre



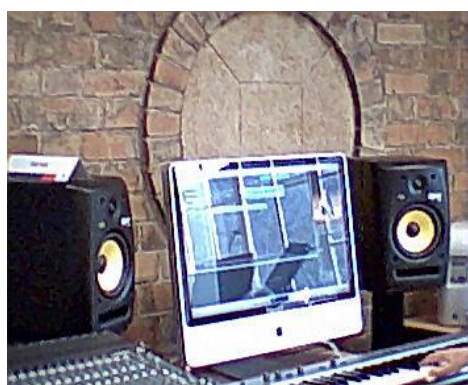
Photograph 4.22 Auric

Pupils also took photographs relating to music technology (amplifiers, headphones, CDs, MIDI stations, MP3 players and recording equipment), although this was not seen as frequently as the first three categories. Three examples are shown in photographs 4.23 – 4.25. This could have been as a result of the differences in resources between departments or the fact that in many cases

equipment was locked away in cupboards or kept in a separate room not normally accessible outside of music lessons or to pupils in Key Stage 3.



Photograph 4.23 Honegger Grammar



Photograph 4.24 Auric



Photograph 4.25 Tailleferre

Although a large number of pupils in the questionnaire results reported spending a lot of time listening to music, this was not reflected in the number of photographs taken showing this activity. One example from Auric is shown in photograph 4.26. The reason for this was that in the majority of schools, MP3 players and mobile phones were not allowed, and so that photographs taken of these type of items

were potentially breaking school rules. Therefore, pupils may have been reluctant to be seen openly using these items and being photographed publicly using them which could have led to possible punishments and confiscation.



Photograph 4.26 Auric

A small number of pupils took photographs of sheet music which they'd found in practice rooms, as seen in photograph 4.27 from Auric, and a similar number took photographs of either empty music classrooms or the buildings in which the music classrooms were housed, shown in photograph 4.28 from Poulenc Independent.



Photograph 4.27 Auric



Photograph 4.28 Poulenc Independent

It was anticipated that during the course of the focus groups, pupils would discuss their choice of photographs, the locations and the subject matter in order to gain more understanding of their thought processes and the prominence of music and musical activities within each school. However, pupils did not or were not able to articulate their rationales and had often focussed their time solely on the music department rather than exploring other areas of the school. Through the focus group discussions, I established that this was mainly due to the fact that music-related displays, rehearsals and instrumental lessons only occurred within the music departments. There were a limited number of exceptions where photographs were taken of people singing or listening to music outside of the music department, most often in the playground, corridors or form/tutor rooms. Further analysis was undertaken to determine if there were differences between schools. Figure 4.5 shows the photographic categories broken down by school and Table 4.7 shows the frequencies for each category and each school.

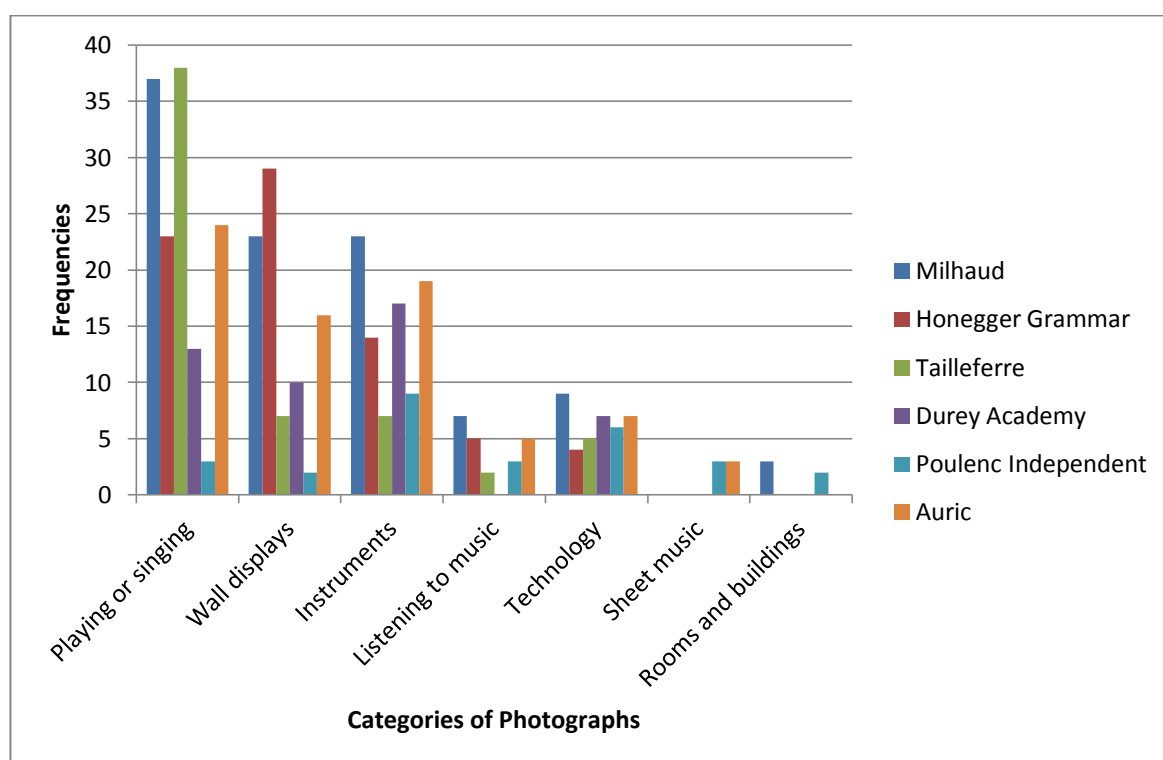


Figure 4.5 Photographic categories by school

	Milhaud	Honegger Grammar	Tailleferre	Durey Academy	Poulenc Independent	Auric
Playing or singing	37	23	38	13	3	24
Wall displays	23	29	7	10	2	16
Instruments	23	14	7	17	9	19
Listening to music	7	5	2	0	3	5
Technology	9	4	5	7	6	7
Sheet music	0	0	0	0	3	3
Rooms and buildings	3	0	0	0	2	0

Table 4.7 Frequencies of photographs by category and school

In five of the six schools the most frequently photographed topics were people playing instruments or singing and photographs of instruments. Only Honegger Grammar differed, where photographs of wall displays were the most prevalent. Here, the corridors were lined with framed posters of previous concerts, competitions and productions which could explain this difference. These were readily accessible in all ground floor areas of the building. Sheet music featured in photographs from two of the schools and had been left lying around in practice rooms when the photo elicitation took place. Pupils at two schools also took photographs of music rooms and buildings, with pupils at Poulenc Independent focussing on the separate, purpose-built stone building. During the focus group discussions the boys responsible for these photographs explained that they could see the music department from their house common room and that they had been a bit lazy when it came to finding relevant subject matter for their photographs and had taken the picture through the window. Figure 4.6 shows the results of the analysis for individual schools compared to the results of the overall population.

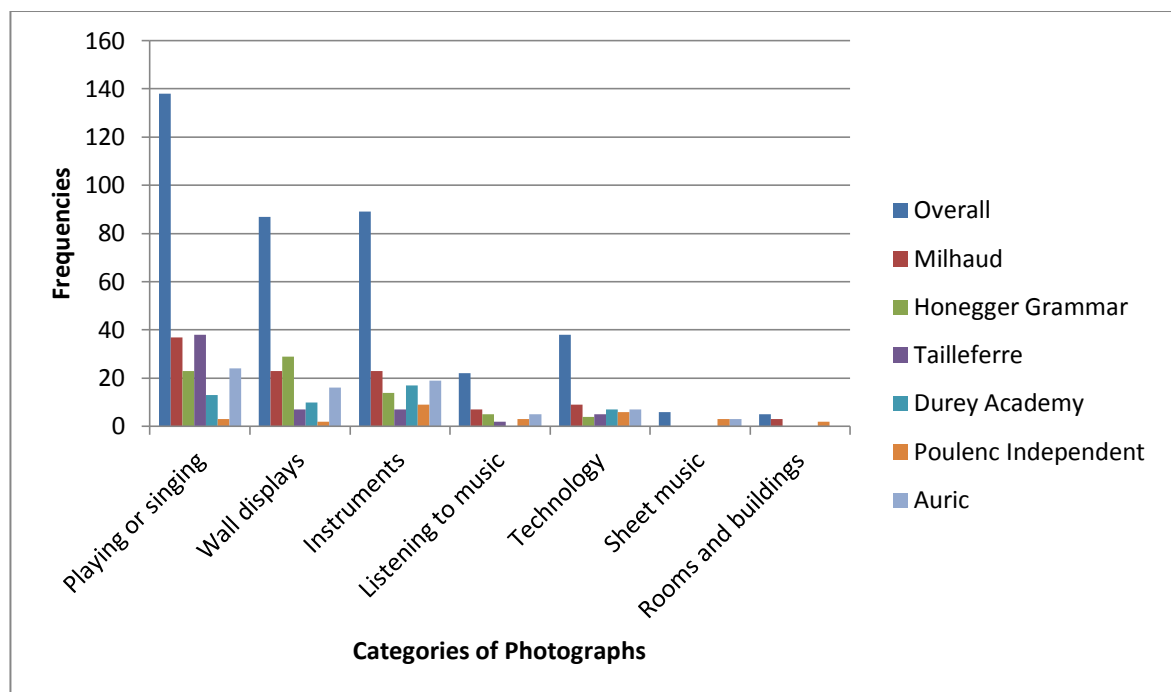


Figure 4.6 Comparison of each school to the overall population

There were also differences between the three groups of participants, as previously anticipated in the methodology chapter. Pupils who were not receiving instrumental lessons took lower numbers of photographs of people playing or singing, instruments, technology and sheet music. This supported my instincts and experience that pupils not participating in instrumental lessons would be less aware of music activities and less likely to spend time in the music departments. However, this group of pupils took similar numbers of photographs of wall displays to those pupils who used to have instrumental lessons (26 and 27 respectively), suggesting that they were perhaps more comfortable with the non-intrusive nature of taking these kinds of photographs as opposed to interrupting rehearsals or instrumental lessons. This group of pupils also took similar numbers of photographs of people listening to music to the group of pupils who were currently taking instrumental lessons (7 and 6 respectively), although this category had fewer photographs overall. Finally, this group of pupils took more photographs of rooms and buildings than the pupils who were having instrumental lessons or used

to have instrumental lessons, suggesting that pupils were more comfortable taking photographs of objects which did not require any interaction with people within the music departments.

4.6.2 Aural Elicitation

In total, 213 viable recordings were made by pupils. As with the photo elicitation, accidental recordings or those which were unrecognisable were omitted. There were differences in the number of recordings made by the three groups. Pupils who currently had instrumental lessons made almost twice as many recordings as those who did not or used to have instrumental lessons (47.6%). The group of pupils who did not have instrumental lessons made slightly more recordings (26.8%) than the group who used to have instrumental lessons (25.4%). This could be explained by the fact that recordings were able to be made anywhere in the school and did not rely on spending time in the music departments or with pupils who had instrumental lessons or took part in musical activities.

Content analysis of the recordings revealed six content variables. These were people singing or playing instruments, recorded music, rehearsals, interviews, beatboxing and narration. Recorded music included songs heard on the radio, or played on CDs, mp3 players or mobile phones. A number of pupils chose to interview both their peers and teachers either about their preferred choice of music, their musical experiences (particularly if they played or had ever played an instrument), attitudes towards music or attitudes towards the music departments at their respective schools. A small number of pupils recorded themselves describing their location as they moved through either the music department or school building and these recordings were categorised as narration.

Figure 4.7 shows the overall distribution from all participants.

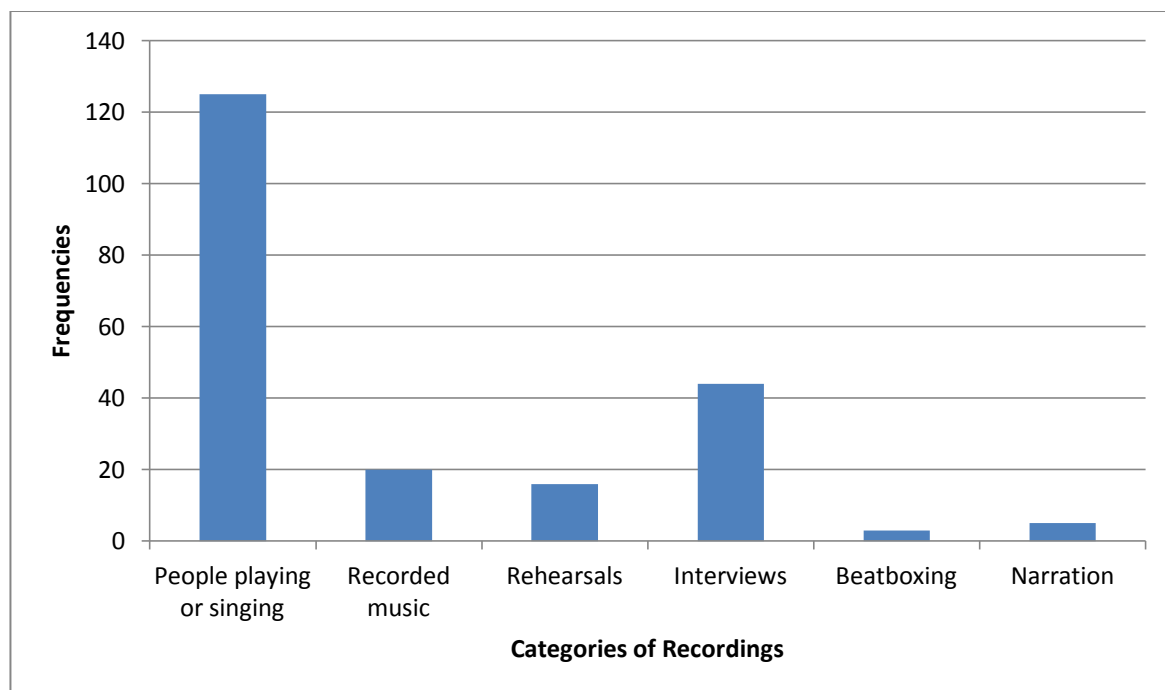


Figure 4.7 Recordings by category made by all participants

Recordings of people singing or playing instruments were heard most frequently, reflecting the same content variables as the photographs. Interviews were the next most popular variable and although the majority of interview subjects were pupils, there were some examples of teachers being interviewed. Pupils sought out teachers from a variety of subject specialisms to interview, with only one interview being held with a music teacher. In all cases, the teachers were positive in their attitudes towards music, either describing their enjoyment of listening to or playing music or their regret at not learning an instrument when they were at school and encouraging their interviewers to get involved with music.

There were similar numbers of recordings of rehearsals and recorded music, with rehearsals taking place exclusively within the music departments and the recorded music taking place exclusively outside of the music departments. More pupils who did not have instrumental lessons made recordings of recorded music and more pupils who currently had instrumental lessons made recordings of rehearsals, suggesting that the instrumental learners were more aware of the musical

activities happening within their schools. Beatboxing and narration accounted for the lowest numbers of recordings and were only observed in three schools. The beatboxing recordings were made at Milhaud and the narration recordings at Milhaud, Tailleferre and Durey Academy.

The recordings were analysed further to explore the relationships between the results and the individual schools. Figure 4.8 shows the photographic categories broken down by school and Table 4.8 shows the frequencies for each category and each school.

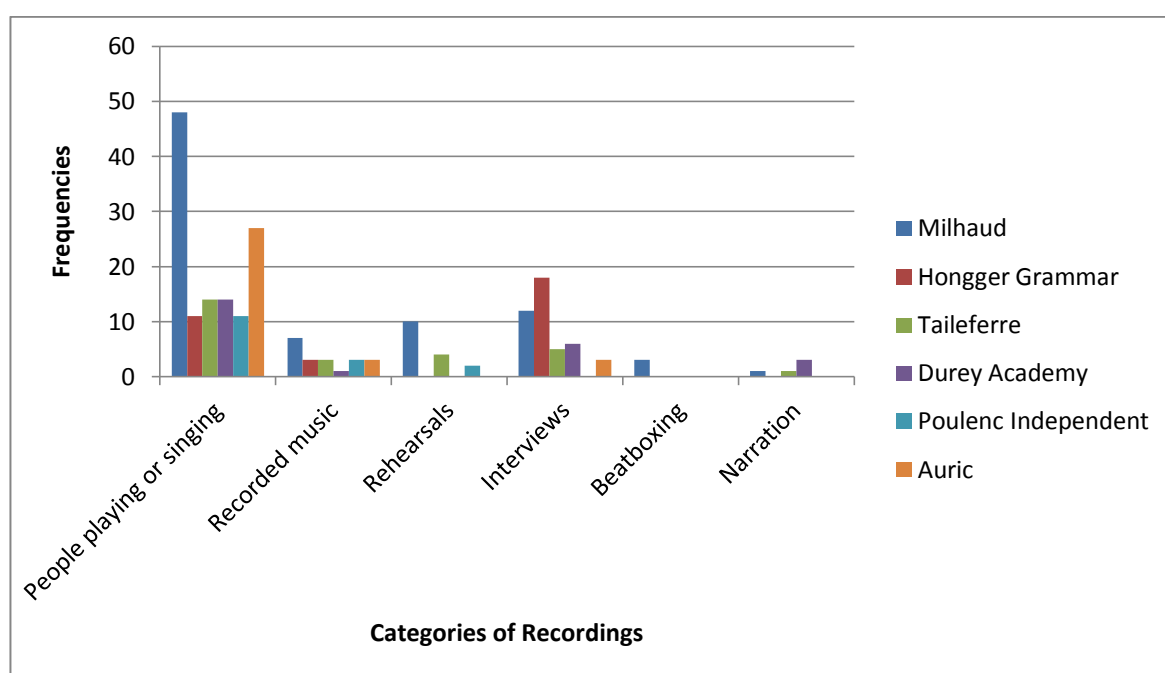


Figure 4.8 Recording categories by school

	Milhaud	Honegger Grammar	Tailleferre	Durey Academy	Poulenc Independent	Auric
People playing or singing	48	11	14	14	11	27
Recorded music	7	3	3	1	3	3
Rehearsals	10	0	4	0	2	0
Interviews	12	18	5	6	0	3
Beatboxing	3	0	0	0	0	0
Narration	1	0	1	3	0	0

Table 4.8 Frequencies of recordings by category and school

Figure 4.9 shows the results of the content analysis for individual schools compared to the results of the overall population.

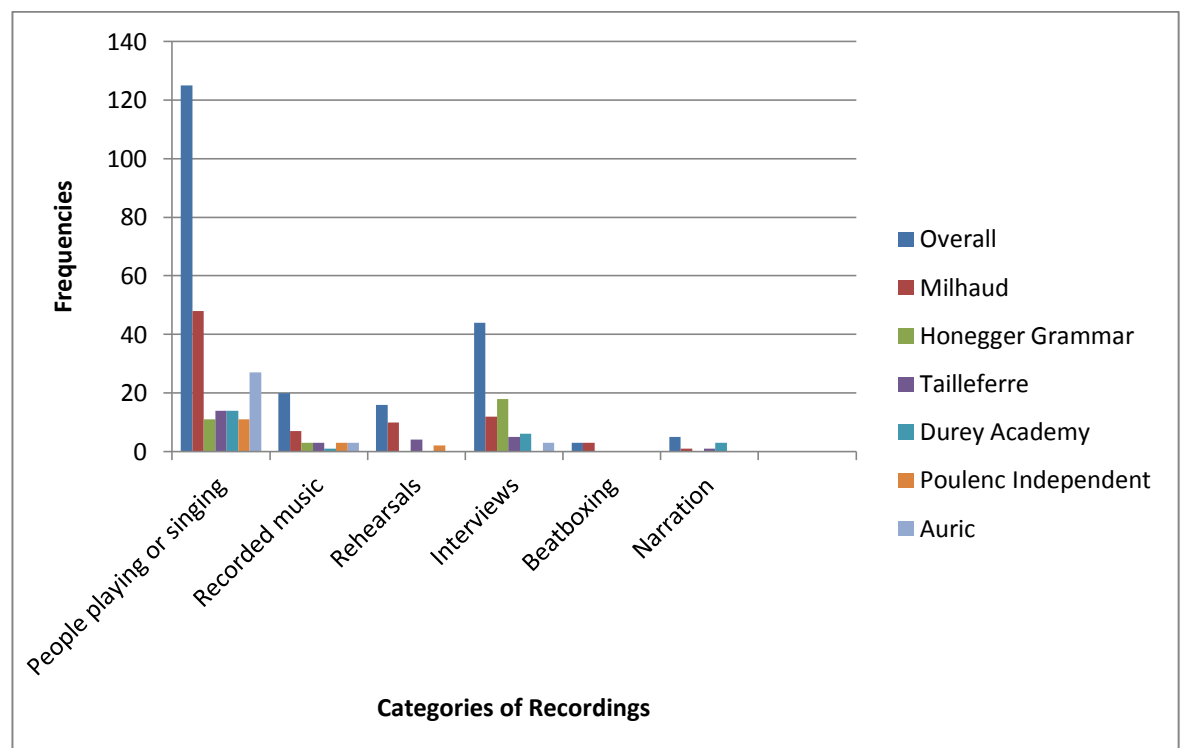


Figure 4.9 Comparison of each school to the overall population

In five of the six schools the most frequent recordings were of people singing or playing instruments. As with the photographs, Honegger Grammar was the anomaly, where interviews occurred the most. Although there were instrumental

lessons and rehearsals taking place at lunchtimes, the pupils here perhaps followed the instructions more closely and sought out alternative settings to the music department in which to make their recordings. One group of year 9 pupils who were having instrumental lessons also conducted a large number of short interviews which increased the overall percentage of these types of recordings. Beatboxing only occurred at Milhaud and the three recordings were of the same pupil who was known amongst his peers for a particular talent in this area. As with the photo elicitation, there were differences between the three groups of participants. However, they were not as markedly different as the photographic data. Pupils who were not receiving instrumental lessons made fewer recordings of people singing and rehearsals and no recordings of beatboxing. They made slightly fewer recordings of people playing instruments than the group of pupils who were currently taking instrumental lessons, but more than the group of pupils who used to have instrumental lessons. This is broadly in line with the concept of having less access or awareness of the musical happenings within schools. The group of pupils who were not learning an instrument made more recordings of existing music than the other two groups, which suggests that they were more reliant on their own musical sources than seeking out musical activities within their schools. Although this group recorded fewer interviews than the group of pupils who were having instrumental lessons, this was in contrast to the group of pupils who used to learn an instrument who did not conduct any interviews.

4.6.3 Focus group interviews

Pupils' views of music departments were generally positive in all schools.

Younger pupils, especially those in year 7, were the most positive in terms of the facilities and resources, but this view tended to become more negative as pupils

progressed through the school and took music as an optional subject. This could be explained by the differences between primary and secondary school music. Many primary schools lacked a music specialist and as a result lacked the resources and commitment needed to build a thriving department. Pupils talked about the lack of instruments available to them at primary school and a general lack of music teaching, so when they started secondary school the facilities, resources and teachers appeared first rate. Older pupils who had spent more time in the music department often expressed frustration at a lack of resources or poorly funded resources. Broken guitars, missing strings and damaged drum skins were often cited as sources of frustration amongst GCSE pupils. Whilst some of the views held by pupils were in line with my own based on observations regarding the characteristics of different departments, thematic analysis (Braun and Clarke, 2006) of the focus group data revealed some different opinions. Figure 4.10 shows the final thematic map with the characteristics of music departments as defined by the pupils.

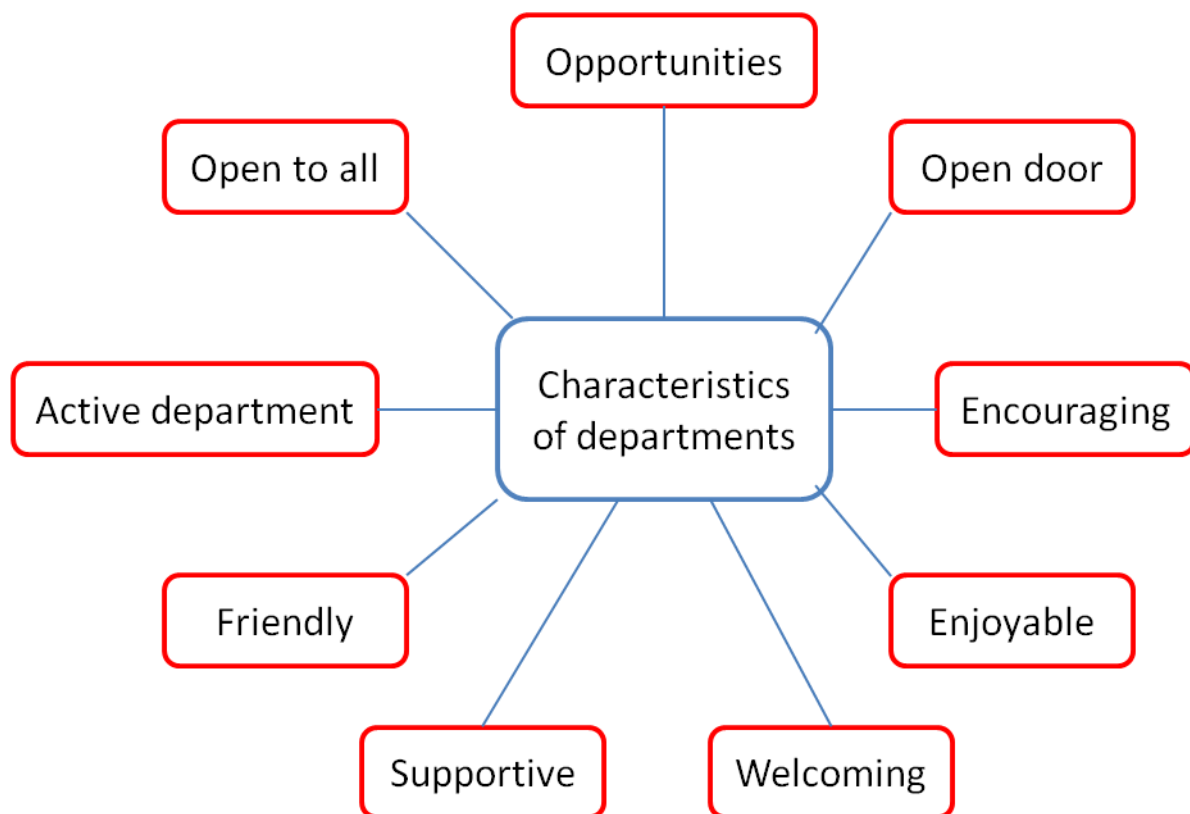


Figure 4.10 Final thematic map of music department characteristics.

Pupils at five schools referred to the music departments as being open to all, regardless of ability or talent and regardless of whether or not pupils were taking instrumental lessons as illustrated by the following quote from Milhaud.

“Everything else is welcome pretty much everyone. If you wanna do it then they’ll find a way to get you in.” (Milhaud, Year 13, lines 65-66).

Year 11 pupils at Durey Academy who had taken GCSE music actively chose not to participate in musical activities even though they acknowledged that they were open to everyone. One girl explained this in the following way:

“You can be involved, it’s just we choose not to.” (line 116).

This was indicative of the general apathy displayed by this particular group of pupils, perhaps due to the number of teaching staff they had experienced in their five years of schooling and the poor facilities that had existed prior to the move into the new building. Pupils lower down the school were much more positive.

Whilst pupils at Honegger Grammar did not specifically mention their department as being more restricted, there did seem to be some perception of it being just for those taking instrumental lessons:

“Yeah, ones who play instruments.” (Honegger, year 9, used to have lessons, line 46).

The fact that the practice rooms were used predominantly by instrumentalists could also have been as a result of the large number of extra-curricular activities that ran at the school. If pupils were not practising their instrument they would more than likely be involved in some other activity or an additional GCSE course instead.

The second characteristic that emerged was an ‘open door’ policy, where pupils were encouraged to use the facilities at lunchtimes and after school. This was a particularly strong feature at Milhaud, Honegger Grammar and Tailleferre.

“You can just come whenever you want.” (Milhaud, Year 7, used to have instrumental lessons, line 105).

“...I think it’s good that so many people go there, like every lunch and in their spare time because I don’t think other schools get used as much but I think like here they’re really enthusiastic about it.” (Honegger, Year 9, used to have instrumental lessons, lines 46-48).

“You get people using practice rooms at lunch and stuff.” (Tailleferre, year 9, currently has instrumental lessons, line 59).

The only exceptions were Durey Academy, which was accessed by means of a staff swipe card and Auric, where rooms had purposely been locked as a result of continued vandalism. Although there were lunchtime activities at Durey, these were staff led, such as choir, and a short lunch break (seen at Durey, Tailleferre and Auric, and implemented as a result of poorer pupil behaviour) often restricted the amount of time that could be spent on these activities. Staff involvement in these activities meant that there was no supervision for practice rooms, and so

these remained closed to the pupils. At Auric, a year 11 boy explained the situation:

“Me and James used to come in year 9 and sit down and jam in one of the practice rooms for a bit, but that got stopped because other people would get in, and they put a chair through one of the drum skins.” (lines 103-105).

Although Tailleferre was in a similar position to Durey Academy and Auric, the supervision of practice rooms was managed by year 10 performing arts prefects who operated and monitored a booking system which was very effective at minimising damage and maximising practice room use.

Opportunities were another characteristic identified by the pupils. Pupils at Milhaud, Honegger Grammar and Poulenc Independent talked specifically about the opportunities on offer to them, whereas pupils at all schools outlined the many and various extra-curricular opportunities available.

“There’s always opportunity for the people who just want to do things themselves, like people in a band. There’s always opportunity for them to perform.” (Milhaud, Year 10, lines 137-138).

“...lots of opportunities to learn to play instruments.” (Honegger, Year 9, currently has instrumental lessons, line 38).

“There’s so much to like get involved in.” (Poulenc Independent, Year 9, currently has instrumental lessons, line 65).

The three schools with the lower socio-economic status did not mention opportunities specifically. Clearly, from the number and range of extra-curricular music activities they mentioned this was not because of a lack of opportunities. Rather, it was the pupils’ differences in semantics as well as their home backgrounds and influences. Milhaud, Honegger Grammar and Poulenc Independent all had sixth forms and a high level of importance was placed on continuing education post-16. It was expected from the staff, pupils and parents that pupils attending these schools would go on to study at university. They were more than aware of the opportunities available to them and able to express them

confidently. Although Durey Academy and Tailleferre had sixth form provision, this was in its infancy and the numbers remaining in post-16 education were small. Whilst some of these pupils aspired to university, they would mostly likely have been the first person in their families to do so. Pupils at Auric had the option to go to a local sixth form college after their GCSEs and some expressed a desire to continue their music education. Lack of finances, poor parental support and a weaker vocabulary could all explain the fact that the pupils at these schools did not specifically use the word ‘opportunities’.

Every music department was an active one. There was always a range of activities taking place, whether this was instrumental lessons, lunchtime rehearsals or after school clubs. As one sixth form pupil from Honegger Grammar told me, “...there’s always something going on in the department.” (line 96). This was true of all the schools, although the activities on offer varied (see Table 4.9).

School	Activities taking place
Durey Academy	Assemblies, choir, musical.
Honegger	Choir, house music competitions, concerts, assemblies, musical, trips (including overseas), orchestras, numerous chamber ensembles.
Milhaud	Choir, house music competitions, variety show, musical, bands, concerts, overseas trips, numerous ensembles.
Auric	Choir, competitions, talent show, concerts, assemblies, musical, external provision from local organisation.
Tailleferre	Choir, musical, concerts, orchestra, bands.
Poulenc Independent	Several choirs, numerous chamber ensembles, orchestras, weekly tea-time concerts, assemblies, large scale concert at local cathedral.

Table 4.9 Pupils’ account of extra-curricular activities available by school

Schools with better funding or more affluent parents were able to take pupils on trips, including some overseas tours. This was not possible in some of the schools, however. All schools had a choir; all schools put on a musical; all but Durey Academy had concerts at some point throughout the year. One year 10 pupil at Durey explained why:

“...they don’t really get, like, people to come and show what they can do, and truthfully most people are, like, kind of scared of what people would say about them, so we just don’t.” (lines 92-94).

Pupils at every school maintained that the music departments were encouraging, friendly, welcoming and supportive. They recognised and acknowledged the amount of time that teachers spent on extra-curricular activities and appreciated that the teachers went out of their way to help and support their learning. The smaller numbers taking music as an optional subject also led to a more informal ‘family’ feel where teachers got to know all of their pupils as individuals and vice versa. This was illustrated in the response one year 11 boy at Poulenc Independent gave when asked what he thought of the music department.

“...a massive, dysfunctional family.” (line 90).

One sixth form pupil at Honegger Grammar also mentioned the encouragement from the Head teacher: “The Head encourages us to play in assembly.” (line 136). Finally, pupils described the music departments as enjoyable and somewhere that they liked spending time.

“...it’s really fun to come in here and experiment.” (Milhaud, Year 7, does not have instrumental lessons, line 52).

“They make sure we enjoy it as well, it’s not just like making sure we get the grades, they make sure we get it and enjoy it.” (Honegger, 6th form, lines 92-93).

In addition to these positive statements about the music departments, pupils also talked about how they viewed music in a different way to other subjects. Although

they regarded it as a fun subject compared to others, pupils also stated that they still worked hard but in a less pressured environment than they experienced elsewhere.

4.7 Staff views of music departments

4.7.1 Heads of Department

Responses from Head of Department interviews showed the differences between departments in three main areas: extra-curricular involvement, funding and how the status or specialism of the school affected the music department. These are outlined in table 4.10.

School	Extra-curricular involvement	Funding	Effect of status or specialism
Durey Academy	50/50 split between teachers.	Poor. No extra money. Can not afford peripatetic teachers.	No National Curriculum allows tailoring of lessons to pupils' needs. Limits funding.
Honegger	HoD runs 4 activities. Peripatetic staff "do a lot."	Separate fund for extra-curricular activities and concerts. Tickets for concerts.	Naturally higher attainment. Parental expectation of music as part of an all-round education.
Milhaud	50/50 split between teachers plus some peripatetics and 6 th form pupils.	Equipment from capitation. Separate budget for production. Fundraising and collections at concerts.	Not sure if it is more advantageous financially.

Table 4.10 Extra-curricular involvement, funding and effect of status by school.

Auric	HoD runs all extra-curricular activities. Staff see these as part of the school day.	Lack of funding. Self-funded through tickets.	Paid for late bus, computers in department and a new sound system.
Tailleferre	Runs activities when in school (part time).	Specialist school funding withdrawn. Self-funded through tickets.	Gave music a status, now the same as everybody else. Negative effect on music.
Poulenc Independent	Extra-curricular activities most of Director of Music's job. Other music teachers also run activities with their specialisms.	Various funding streams. Generous budgets.	Small class sizes. Technology. Music scholarships. Longer school day.

Table 4.10 Extra-curricular involvement, funding and effect of status by school.

All departments had a range of extra-curricular activities, but staffing varied between schools. Where departments had higher budgets, peripatetic teachers were often responsible for running some of the ensembles (Honegger Grammar and Milhaud).

“I run something four times a week for four lunchtimes. I also run the school show once a year. Well, I organise it and rely on the peris to do various things.” (Head of department, Honegger Grammar, lines 60-61).

“At the moment our string teacher helps with string group on Friday. We have had a flute teacher run a flute group in the past...the singing teacher runs a separate vocal group that does things in the concert.” (Head of department, Milhaud, lines 56-65).

In these two schools, music teachers were also aided by sixth form students, where it was considered good experience for them in terms of leadership and all round musical development.

“We’ve got sixth formers that lead things. There’s one group that’s led by a sixth former each year, so it depends on what sort of specialism they’ve got. One of our sixth formers was a flute specialist so she ran a wind group and this year one of the sixth form is running a brass group.” (Head of department, Milhaud, lines 67-70).

The responsibility for extra-curricular activities was generally split between teachers, except for Auric where the second teacher was part time, and had little involvement with the school outside of his teaching hours. The Director of Music at Poulenc Independent explained that the majority of his job was spent on extra-curricular activities before school, at lunch times and after school.

“...we have every lunchtime, we have most before school, we do most days after school. We’ve done this term alone, somewhere in the region of 30 public performances, either formal or huge things.” (lines 9-11).

As discussed in section 4.3, lack of funding was an issue in some schools. Durey Academy, Tailleferre and Auric were the most poorly funded departments, and in the lower socio-economic areas compared with the other schools. Tailleferre and Auric had also recently lost their specialist school funding which had also had a wider effect on the whole school. For example, at Auric, the extra money had been used to fund a late bus which enabled more pupils to stay behind after school for extra-curricular activities, not just in music but in many different areas. The withdrawal of this funding meant that this facility could no longer be offered and so the pupils were not able to stay for enrichment activities. The funding at Durey Academy was so poor that the school could not afford to subsidise peripatetic lessons and as parents could not afford the up-front fee charged by the Local Authority music service, instrumental lessons were not available at all to pupils. These schools often had to become self funding by charging for tickets to concerts and productions. Whilst schools were happy to contribute money up-front for expenses such as performing rights or scripts and scores, it was largely expected that this would be paid back from ticket sales.

Although Milhaud School was in a more affluent area and was a larger school (therefore receiving more money per capita), they also had to fund raise and charge for tickets to supplement their departmental budget. This suggested the

deployment of funds into other curriculum areas, most likely for core subjects over and above arts subjects. At the time of the research, the department was fundraising for new music stands.

The music departments at Honegger Grammar and Poulenc Independent received the most funding, despite Honegger Grammar still being a state-funded school. In addition to their departmental capitation, Honegger Grammar had a separate fund for extra-curricular activities and concerts. Peripatetic teachers paid the school 70p per half hour for 'room rental' which then formed an additional fund which was used to pay them to run extra-curricular ensembles. There was additional income through the sale of tickets for concerts and productions.

Poulenc Independent, as a fee paying school, received the most funding and the music department had a number of sources of funding available to them. The Director of Music described them as 'generous budgets' in an informal conversation, and although he did not specify the amounts, he did tell me that their recent concert at a local cathedral had cost over £11,000 (ten times more than the annual budget of some departments).

All the Heads of Departments, except at Milhaud, had an awareness of how their school's status or specialism (and therefore, culture) affected their subject.

Milhaud was in the process of applying to become a fast-track academy, which would have removed it from Local Authority control. As one of the first schools in the country to go through this conversion, the benefits and risks were very much an unknown quantity to staff and parents alike. Whilst Honegger Grammar was also going through this transition, its position as the only grammar school in the area was not affected, and the selection of the most academic pupils continued.

The Head of Department at Milhaud was not sure how this change to academy status would affect the music department:

“I’m not sure it’s going to affect it. I think, I mean, I know that there are things to do with core subjects and that sort of thing, but I think because of the support in the school, and the status in the school, I don’t think it’s going to be affected really. Maybe, financially, we do get some advantages, but I don’t know where the priorities are going to be. I think it will be advantageous rather than a bad thing.” (lines 173-177).

As an original academy, Durey Academy had some understanding of how the status affected the music department. The biggest benefit had been the new building and the equipment provided alongside it. However, in terms of day to day activities, the music teacher did not feel that academy status impacted her department that much:

“I mean, I guess, because we’re not under the LEA we don’t then have to follow the National Curriculum quite so strictly, which works better for us, because we can actually then create things which are much more accessible to our students. But, I don’t really know, to be honest. I think it kind of limits some of the funding that we could get, but apart from that, there’s not a massive amount of difference to be honest.” (lines 97-101).

The teacher was less restricted by the National Curriculum and the requirement to cover specific skills and topics. Although she mentioned the ability to create her own curriculum, the topics that were covered appeared to be in line with most departments still following the National Curriculum, so the amount of freedom granted could not really be judged.

Two schools which had suffered as a result of the withdrawal of specialist school funding from central government were Tailleferre and Auric. Tailleferre had been directly affected as it had had Performing Arts status and the implications reached further than just funding. As the Head of Faculty explained to me, the numbers of pupils taking GCSE music had declined, the expectation that all pupils were involved in some aspect of performing arts was no longer there and the department’s status within the school had changed.

“I think we were a bit spoilt – we were very important for a while. Now we have to be like everybody else...that’s more like it should be really, but we used to be the pivotal part of the school, and it’s not so much like that now.” (lines 136-139).

When asked specifically how she felt Performing Arts status, and the subsequent withdrawal of funding had affected music within the school, she explained the following:

“I think it was just the status it gave our subject within the school. It elevated us slightly, which was quite nice, and now we’re not quite like that anymore. So, yeah, I think we had a lot more uptake. You know, it prioritized us, so they all had to do a Performing Arts subject...(now) it’s optional...We’re becoming less and less and Arts College and turning into any other school really.” (lines 156-158, 166-167).

Although Auric’s funding had been for Engineering, it had benefitted the music department in terms of equipment and the funding of a late bus so that pupils were able to stay at school for extra-curricular activities.

The Head of Performing Arts explained that:

“...all the set up has come through engineering – to have all the computers, and at least to have a better sound system, because of the sound engineering thing. But, indirectly, things like perhaps the late bus is funded by engineering money, so that kids can stay to rehearsals. So, yes, I have benefitted from it in that respect. Some of my year 11...they’ve got the intelligence and the know-how to be able to utilize the equipment that’s been collected through Engineering.” (lines 125-131).

The Head of Music at Honegger Grammar stated that the grammar school status did impact her department favourably, with higher ability pupils and an expectation from the Head teacher and some parents that music was an important element of a child’s all round education, although she stated that sometimes the subject was undervalued as not being academic.

“I think we have a naturally higher attainment level in music. Funny, I mean, I think the negative impact is that parental perception of music not being an academic subject. The positive impact is that quite a lot of people see music as sort of something we should be able to do. You know, a well-rounded, cultured pupil has some ability in an instrument. That doesn’t translate into GCSE and A Level, because of parents perceiving that it’s not academic enough, but it does translate into a lot of high ability players...” (lines 146-151).

Finally, the Director of Music at Poulenc Independent thought that being an independent school had many benefits for the music department, not only in terms of funding but also in terms of small class sizes, positive pupil relationships, resources and the ability to offer scholarships to musically able pupils at age eleven, thirteen and fifteen.

“I think that we’re very fortunate to have the class sizes, and the type of pupils that we have. They are genuinely supportive of each other, and genuinely excited and keen to see people succeed...In terms of the classes we’ve got, you know, again we’re well supported. We’ve got the technology, we’ve got A Level classes, the IB, GCSE classes...but it makes a huge difference to have time, as well, and too have the pupils here. Music Scholarships, obviously, as well...the scholarships have really taken off.” (lines 42-44, 50-54).

Although the music teachers in the study may not have been aware of the differences between schools which were uncovered through the observations, they had a clear understanding of how their own school status affected the music departments either positively or negatively.

4.7.2. Peripatetic teachers

The peripatetic teachers offered a valuable insight not only into the differences between the six schools in this study but also the range of other schools that they taught in, both primary and secondary. The response rate for these questionnaires was low, especially from the schools which had a large number of peripatetic teachers, but the data collected was still valuable. No responses were

received from Tailleferre, and, as previously discussed in section 4.3.3, there were no peripatetic teachers at Durey Academy.

All of the peripatetic teachers felt supported by the Head of Music, even if they had little day to day contact with them or were only in school for an hour to teach. The main areas in which they felt supported were with pupil timetables, following up pupil absences and answering any queries they had.

“Helping with timetables, following up absentees, trying to ensure adequate facilities (not always the case with pianos).” (Milhaud, piano teacher).

“Chase students that miss lessons. Encourage all to join groups.” (Milhaud, woodwind teacher).

“Dealing with lesson problems – clashes/timetabling etc. and concert arrangements.” (Honegger, woodwind teacher).

“...pupil timetabling, absences, discounted resources, feedback.” (Poulenc Independent, percussion teacher).

“In all ways – timetable problems, any difficult children outside (not having lessons)” (Auric, piano teacher).

They often echoed the pupils’ views that the departments were friendly, welcoming and supportive.

“Made to feel welcome. Opinions asked for and listened to/acted on. Given adequate teaching facilities. Pupils chased up if they miss lessons.” (Milhaud, string teacher).

“They are welcoming and will help should the need arrive.” (Poulenc Independent, woodwind teacher).

At Milhaud, the peripatetic staff were not sure how becoming an academy might affect the school and the music department.

“No knowledge that it will affect it.” (piano teacher).

“...I have been told nothing about pros and cons of academy status and how it will alter anything musically.” (woodwind teacher).

“No idea.” (string teacher).

However, a second string teacher was more positive about the possibilities,

“unknown effect at present. Hopefully more funds for resources and possibly more flexible timetabling may have a positive effect on participation.”

The peripatetic staff at Honegger Grammar felt that as a grammar school there were more children learning instruments, but that the focus was predominantly on academic achievement and public exams.

“There are large numbers of children who play instruments, therefore the enthusiasm is good as long as exam times are avoided.” (woodwind teacher).

There was also a view that perhaps pupils here had too many commitments, both academically and in terms of extra-curricular activities.

“There are a lot of good musicians (many learning outside school) and maybe the ‘higher intelligence’ has something to do with this but conversely, they all do a lot of extra-curricular activities so are maybe spread rather thinly.” (string teacher).

Some teachers talked about there being more of an understanding of the benefits of learning an instrument amongst parents and teachers at a grammar school rather than at non-selective schools.

“Generally, there is a recognition that music has a wider impact on education than simply the noise it makes, which is not so obvious in other state schools.” (string teacher)

“High level of motivation. Pupils *on the whole* are well supported at home, are mature and organised.” (woodwind teacher).

Finally, one peripatetic teacher believed that there were more talented pupils attending the grammar school than perhaps they would find in a different type of school.

“More talent to choose from.” (woodwind teacher).

Similar views were also shared by the peripatetic teachers at Poulenc Independent, although placed greater emphasis on the longer school hours, the school’s value system and better facilities.

“There’s more going on within the school.” (brass teacher).

“I think longer school hours, better facilities and aspiring to excellence is beneficial to standards.” (woodwind teacher).

“...the core values of the school create a good environment to learn in.” (guitar teacher).

“Makes it easier for students to access lessons and facilities are far superior than state (schools).” (percussion teacher).

At Auric, only one of the four peripatetic teachers had some understanding of how Engineering status had affected the music department.

“No affect [sic] at all.” (string teacher).

“No idea.” (percussion teacher).

“Very useful when dealing with music technology.” (guitar teacher).

“I have no idea.” (piano teacher).

Peripatetic teachers were in a unique position to comment on the schools in the study in comparison to others they taught in. There was more of an understanding amongst instrumental teachers at Honegger Grammar and Poulenc Independent of how the school status affected musical participation but little awareness amongst those who taught in the state sector.

4.7.3 Head teachers

Head teacher and Senior Leadership Team interviews revealed differences between schools along the same lines as those from the Heads of Departments. All of the Head teachers had very positive views of the music department and, in particular, the extra-curricular provision from these departments and the opportunities afforded the pupils. The most emphatic responses came from the Heads at Poulenc Independent and Auric, which perhaps reflected their general interest in and support of the arts. The Head teacher at Poulenc Independent was

married to a woman who he described as “a musician...formally trained – she’s Grade 8 flute – she knows her music” (lines 121-122); he played guitar as a hobby and sang in the Chapel Choir; his children (who attended the school) were all involved in music.

“I think, interesting, too the word extra-curricular, because ‘extra’ means outside of the curriculum, and we call it co-curricular here, as we think it runs alongside, it complements curriculum, it complements what happens in the classroom scenario...we see it as something complementary which is why we changed the title...So our mentality to co-curricular is that they’re there for the educational gain of the pupil, not for the glory of the school, and not an irrelevance for somebody else to do...I encourage by saying...that wonderful thing that makes kids appreciate that music is a fragrance that goes throughout the school. You don’t have a great end of term without some kind of musical climax...You don’t have a great week unless you have 10 minutes to listen to music. Music is a beautiful thing that permeates your life. Making people appreciate what they’ve got, because when they’re in their airless offices in London, buying and selling shares, or other things, there’s no music in their lives.” (Head teacher, Poulenc Independent, lines 30-53, 127-135).

The Head of Auric had previously taught Drama and Theatre Studies and had talked to me in great depth in informal conversations about his own interest in music and the importance of music as a wider educational tool.

“So we’ve got fantastic concerts during the year, big musicals involving lots of kids, a huge number of kids, and even if they’re not involved on stage, singing, they’ve been involved in some aspect of the show. We’ve got all sorts of groups – brass band, the choirs. It’s great seeing choirs of fifty kids singing now. We didn’t have anything like that. And the GCSE Music results just shot right up. We had some of our best results ever last year. So, music is back at the centre of everything, which is great!” (Head teacher, Auric, lines 4-10).

The Head teacher at Poulenc Independent also held a doctorate in organisational culture and this was evident in his views on the elements of culture that have previously been outlined in earlier chapters in relation to music and extra-curricular activities.

“So, if the kids want to do it, culture, messages, expectations, values – if you’re not doing activities, you feel guilty, or you feel you’re not making the most of your education. So what helps me is the voices outside – if you look anywhere, you will see something going on. That’s a culture. So culture is really important...These are our values, and if we should change something it would feel very odd, or not very positive. If you drop something that is key, it shouldn’t feel right. The culture should feed on these activities.” (Head teacher, Poulenc Independent, lines 169-177).

The Assistant Head teacher at Honegger Grammar also briefly talked about culture but in terms of pupils and staff participating in and leading extra-curricular activities.

“The important thing, in a way, as well as one of the real benefits of the extra-curricular activities is seeing everyone in a different culture.” (lines 150-151).

One advantage of becoming an Academy was the ability to create their own timetable and change the structure of the school day. The school’s Senior Leadership Team planned to alter the school day for the following academic year in order to create dedicated time for extra-curricular activities.

“Next year, we’ve changed the curriculum to the point where Tuesday afternoon is dedicated to having extra-curricular activities built into the school day.” (lines 119-121).

At Durey Academy, a relatively new Vice Principal maintained that the profile of music (and the arts in general) within the school was gradually being raised as a better understanding of its value emerged.

“There’s a recognition, I think, that the arts can assist the engagement, and in terms of retaining students that might otherwise have been at risk.” (lines 7-8).

Finally, the Head teacher at Tailleferre explained that extra-curricular provision was very important to the pupils in terms of wider participation, supplementing classroom learning and instilling a sense of pride, but that the activities needed further development.

“We’re starting something called “Achievement for All”, which is a national strategy. There are three areas, and one of the areas is about wider participation, because they’re starting to do research now, and there’s a direct link between students who do undertake wider participation and improved academic results. So, we have an extracurricular programme here which we need to develop further. We need to track attendance very carefully, which we don’t necessarily do all the time here, but also in terms of enjoyment of learning, enjoying being in school, and being proud of Tailleferre is absolutely crucial.” (lines 4-11).

In relation to funding, Tailleferre was a school with a large deficit in its budget which affected not only extra-curricular funding but also departmental budgets and general spending at the school. Budgets had been frozen and expenditure was very carefully monitored. In addition to this, pupils attending the school came from lower socio-economic backgrounds and so their parents were often unable to support pupils financially. However the head teacher did explain that he tried providing funding where possible although in future the school would have to consider joint activities with other schools.

“We do try to subsidize bits and pieces where we can to support extra-curricular activities. So, for example, we’ve funded the training of minibus drivers so staff can take students to fixtures... That’s got to be the way forward – looking at how we can work with schools to double up, and try to reduce the costs, because that’s the problem that parents face. The Hardship Fund can only go so far...” (lines 38-40, 54-56).

Other schools were in better financial positions, although some departments still had to raise additional money to extend their capitation budgets. At Durey Academy, the Vice Principal was not sure where the money came from for extra-curricular activities, although the number of activities taking place was fewer than in other schools and money was not being spent subsidizing peripatetic lessons as in other schools.

“I haven’t got a grip on that...it would seem that a lot of the extra-curricular is coming from faculty budgets, so there must be a pot that is either directly allocated to extra-curriculars, although I think that’s unlikely. I think what actually happens is that there’s a total sum, and the Heads of Faculty decide where to spend that money...I would imagine...there are pots that can be dipped into...” (lines 30-37).

At Milhaud, the Head teacher was keen for the Head of Music to charge parents for tickets to concerts and performances to raise additional funds for the department. The only budget available at the time was the capitation budget and the Head of Music had to fund replacement equipment from this which could often cost a lot of money. This was a large part of the Head’s desire to see more events ticketed.

“We don’t really provide any funding...(the Head of Music) is concerned about money at the moment, because instruments, for instance are very expensive and so on. And then it’s a run-up to performance – I’m encouraging her to charge for the concerts that we do put on, like the Midsummer Music – it’s a good money spinner, and they get the proceeds from that, but we didn’t have one last year so they’re a little short of money. But things like the house music we could charge for...” (lines 76-83).

Two Head teachers and a Deputy Head teacher talked about the funding of activities as a process of mutual discussion between themselves and the Heads of Department or teacher wanting to start an activity. They all stated that if an activity was beneficial and financially viable, it would be financed.

“There’s not a set funding...if it’s going to be beneficial then there would be very few things that aren’t funded.” (Honegger, Deputy Head teacher, lines 197-201).

“There is always a chance someone will get on to me and I say ‘I want to do X’...There’s an open discussion there. I think, yes, there are some regular annual sources of income, but for when music really becomes so important to you that you need to fund it – yes. They can ask and they can get. There is a degree to which you must be credible though, the plan must be credible and reasonable – credible in that you can take this on, and reasonable that, yes, you want to play with an orchestra, but I am not paying for you to go to New York to do it!” (Poulenc Independent, Head teacher, lines 204-212).

“It’s done on a basis of people’s needs, and people come along and say, ‘look, I’ve got this idea, I want to do this or run this, and it will cost X’. If we can afford it, we do it...we just expect people to ask, and if we can do it, we do!” (Auric, Head teacher, lines 30-36).

Poulenc Independent was the only school, as a fee-paying school, which was in a strong financial position and this was identified by the Head teacher as one of the positive effects of the school’s status and one of the differences between the private and state sector. He also identified differences in resources, facilities, pupils and parents.

“State schools, I think it is a resource issue, quite clearly a resource issue...you need the right facilities, the right equipment, the right incentive. You also have to have kids who are co-operative, to be motivated to do more extravagant things...First of all, being an independent school, this is what parents are paying for (lessons and extra-curricular activities), so they will do it...Secondly, independent means that you make your own decisions, you shape the school day, shape the contracts, pay the staff as much as you like, and shape the whole infrastructure to your purpose...Independent school means I can handle as much money as I can raise, how many fees I charge and how I use that...So, I have resources...Independence is about culture, ultimately...The values are shared...” (lines 55-62, 239-256).

The Deputy Head teacher at Honegger Grammar also claimed that its grammar school status led to differences with parental support and expectations and the opportunities afforded to students.

“I think there’s sometimes an expectation of a grammar school that they’ll have a significant extra-curricular programme. Partly because the kids will be very committed and they will be...We get some people who will come from a private school background, they’ll see a great extra-curricular programme here, but they won’t necessarily see that we’re not funded in the same way as private schools...I don’t know whether it’s different in a comprehensive, to have the opportunities that students here have.” (lines 230-240).

The Head teacher at Milhaud and the Vice Principal at Durey Academy did not feel that academy status would or did affect extra-curricular activities.

“I can’t imagine that it will...I don’t think academy status is going to make a lot of difference to very much apart from the fact that we’re going to be under less pressure financially than we would have been. I mean, there are big cuts on the way in education – the overall spending will decrease, and because we’ve become an academy we’ll be pretty well protected against those cuts in the next two or three years. But I can’t think of any reason why it will affect the extracurricular activities...” (Milhaud, Head teacher, lines 145-153).

“I don’t know if it does. I came from a state school that was not an academy but had a phenomenal amount of extra-curricular provision...” (Durey Academy, Vice Principal, lines 66-67).

The Head teachers at Auric and Tailleferre stated quite strongly that their specialism had affected extra-curricular provision positively, with the Head teacher at Tailleferre referring to the positive ethos the specialist schools programme had created in his school, which is exactly what it was designed to do.

“...it (the specialist schools funding) funded the late bus, for example, so that has had a direct impact, because without the late bus an awful lot of kids wouldn’t be able to stay. It’s helped fund all sorts of things that we’ve done...Sad thing is, it’s gone!” (Auric, Head teacher, lines 55-63).

“...I think it’s really taken off as a result of the specialism, especially in the Arts, the drama, the music and the dance. I think in the last two years the dance has really had a great impact on the extra-curricular activities...So, I think the specialism, in particular, has increased the amount of students who now take part, not only in clubs, but who take part in performances. They have badges depending on the number of performances they’ve been involved in. I think it really has increased the participation – less so in PE – but, yeah, it’s just taken off because there’s been that whole school attention and focus on the Arts. It’s had a really positive influence on the ethos of the school.” (Tailleferre, Head teacher, lines 82-90).

All the senior leaders who took part in the research viewed the music departments and the activities they offered in a positive light and said that the pupils attending their schools benefitted greatly from participating in the extra-curricular activities that were on offer. There were few comments from the senior leaders regarding curriculum music and these were mostly in relation to exam results.

4.8 Conclusion

This chapter has demonstrated the unique and perceived musical cultures within schools in relation to teaching and learning. Typical features of music departments in addition to their differences have been discussed through a detailed consideration of classroom layout, resources and funding, staffing, curriculum and extra-curricular provision. I have built upon previous studies which have focussed mostly on instrumental learning, reflecting on the wider context of school music through the inclusion of pupil, teacher and senior leaders' views. In Chapter 5, I continue to explore school musical culture in relation to attitudes towards music.

Chapter 5 – Attitudes towards Music

In this chapter, I will focus on the attitudes towards music exhibited in the six research schools by pupils, parents, teachers and senior leaders. Key findings from the whole school pupil and parent questionnaires will be presented alongside outcomes from classroom observations. I will then offer a detailed thematic analysis of the focus group responses, which reveal pupils' views on what music means to them, the value that is placed on music, and music as a career. Finally, I will explore the responses from Heads of Department and members of the Senior Leadership Teams.

5.1 General pupil population

Attitudes were measured across the school populations through both the pupil and parental questionnaires. This gave a whole school picture of pupils' views, not just those who were involved in music or who had taken it as an optional course at 14 or 16. Descriptive statistics for the first four attitudinal items from the questionnaire (covering attitudes towards learning music in school, playing an instrument, playing in an orchestra and singing in a choir) are presented in Table 5.1.

Item	Number of Pupil Participants*	Mean of Attitudes Towards Activities	Standard Deviation
Learning music in school is important	3744	3.13	1.181
Learning an instrument is important	3735	2.84	1.191
Playing in an orchestra is important	3728	2.03	.996
Singing in a choir is important	3689	2.17	1.086

Table 5.1 descriptive statistics for first four questions

*discrepancies in number of participants are the result of duplicate answers or omitted responses.

Cronbach's alpha was applied to the responses from the first four questions in order to measure the internal consistency. Cronbach's alpha for the scale from the current sample was .822. These first four responses were then combined and an overall score for the sub-scale of Overall Musical Importance calculated. This was then analysed by school using a one-way between-subjects ANOVA. Table 5.2 shows the descriptive statistics for the pupil sample.

School	Number of Participants	Mean of Overall Musical Importance	Standard Deviation
Durey Academy	287	2.44	.903
Honegger	746	2.82	.887
Milhaud	1121	2.53	.858
Auric	821	2.34	.869
Tailleferre	460	2.39	.913
Poulenc Independent	315	2.85	.930

Table 5.2 Table showing descriptive statistics for pupil sample

There was a statistically significant effect of school type on the attitude to music ($F(5,3744)=34.643$, $p<.0005$, partial $\eta^2=.04$). Employing the Bonferroni post-hoc test, significant differences were found between Milhaud and Honegger Grammar ($p<.0005$), between Milhaud and Poulenc Independent ($p<.0005$) and between Milhaud and Auric ($p<.0005$) in addition to three further significant differences between Tailleferre and Poulenc Independent ($p<.0005$), between Durey Academy and Poulenc Independent ($p<.0005$) and between Poulenc Independent and Auric ($p<.0005$). Both Honegger Grammar and Poulenc Independent had more positive attitudes towards music in school than Durey Academy, Tailleferre and Auric. These two schools had higher numbers of pupils learning instruments and more extra-curricular activities taking place.

A one-way between-subjects ANOVA was also applied to the pupil data to explore if there were any significant differences between year groups. Table 5.3 shows the descriptive statistics for this sample.

Year Group	Number of Participants	Mean of Overall Musical Importance	Standard Deviation
7	594	2.75	.791
8	703	2.67	.914
9	624	2.42	.864
10	629	2.36	.917
11	602	2.41	.881
12	343	2.59	.974
13	253	2.76	.931

Table 5.3 descriptive statistics by year group

There was a statistically significant effect of year group on the attitude to music ($F(6,3741)=19.144$, $p<.0005$, partial $\eta^2=.03$). Employing the Bonferroni post-hoc

test, significant differences were found between year 7 and years 9, 10 and 11 (all $p < .0005$); between year 8 and years 9, 10 and 11 (all $p < .0005$); between year 9 and year 13 ($p < .005$); between year 10 and year 12 ($p < .003$) and year 13 ($p < .0005$); and between year 11 and year 13 ($p < .0005$).

A one-way between-subjects ANOVA was also applied to the pupil data to test if there were any significant differences between genders. Table 5.4 shows the descriptive statistics for this sample.

Gender	Number of Participants	Mean of Overall Musical Importance	Standard Deviation
Male	1758	2.46	.894
Female	1864	2.64	.899

Table 5.4 Descriptive statistics for gender

There was a statistically significant effect of gender on the attitude to music ($F(1,3620)=37.369$, $p < .0005$, partial $\eta^2=.01$). The results indicated that female pupils had a more positive attitude towards music in school.

Finally, a one-way between-subjects ANOVA was also applied to the data to examine if there were any significant differences between pupils who currently took instrumental lessons, used to have lessons or did not have lessons. There was a statistically significant effect of group on the attitude to music ($F(2,3639)=294.210$, $p < .0005$, partial $\eta^2=.14$). The Bonferroni post-hoc test showed significant differences between all three groups ($p < .0005$), with those pupils who were taking instrumental lessons exhibiting a more positive attitude towards music than those pupils who were not taking instrumental lessons and those who used to have lessons.

Figure 5.1 shows the percentage of pupils reporting spending 'a lot' of time on different activities. Listening to music was the most popular of these and pupils reported spending more time on this than either with friends or on the internet. Both school music and non-school music activities featured lower in the responses suggesting that there was still a disconnect between the music that pupils experienced at school and the music they chose to listen to in their own time.

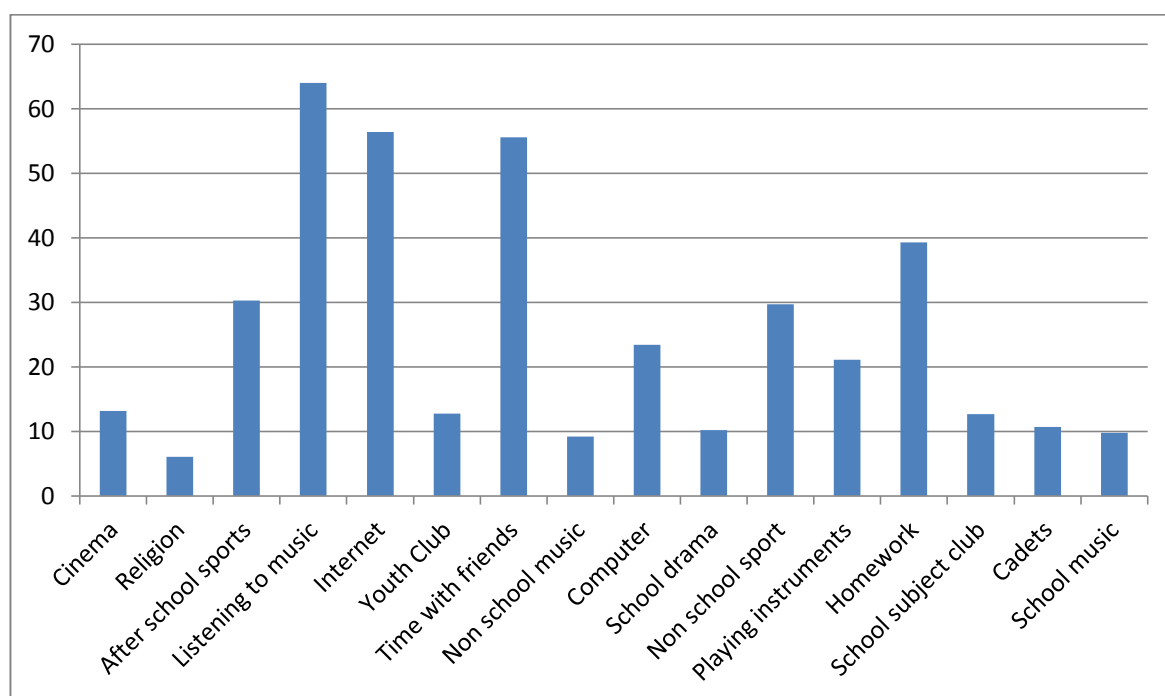


Figure 5.1 Percentage of pupils spending 'a lot' of time on activities

5.2 Parent population

The number of parental questionnaire responses was lower than anticipated and there were large discrepancies in response rates, which was perhaps in itself indicative of the general parental attitude towards music and the different types of parents at the different schools. Auric returned the most questionnaires and the Head teacher explained that the parents at his school had a very traditional

attitude towards and respect of the Head teacher's position and this usually resulted in a high response rate to other school letters.

Descriptive statistics for the first four attitudinal items from the questionnaire (covering attitudes towards learning music in school, playing an instrument, playing in an orchestra and singing in a choir) are presented in table 5.5.

Item	Number of Parent Participants	Mean of Attitudes Towards Activities	Standard Deviation
Learning music in school is important	279	3.84	1.070
Learning an instrument is important	277	3.45	1.095
Playing in an orchestra is important	279	2.67	1.157
Singing in a choir is important	273	2.92	1.137

Table 5.5 Descriptive statistics for parental responses

As with the pupil questionnaires, Cronbach's alpha was applied to the responses from the first four questions in order to measure the internal consistency of the questions. Cronbach's alpha for the scale from the current sample was .864.

These first four responses were then combined and an overall score for this sub-scale of Overall Musical Importance calculated. This was then analysed by school using a one-way between-subjects ANOVA. Table 5.6 shows the descriptive statistics for the parental sample.

School	Number of Participants	Mean of Overall Musical Importance	Standard Deviation
Durey Academy	67	3.57	1.321
Honegger	12	3.73	1.115
Milhaud	43	3.59	.822
Auric	148	3.21	1.478
Tailleferre	6	3.38	.971
Poulenc Independent	3	4.50	.866

Table 5.6 Descriptive statistics for the parental sample

There was no statistically significant effect by school on the parental attitude to music ($F(5,273)=1.572$, $p<.168$, partial $\eta^2=.03$). The Bonferroni post-hoc test showed no significant differences between any of the schools ($p<1$ for all schools except Durey Academy and Auric, $p<.979$). As there were significant differences present in the pupil sample, it would suggest that the low representation of some schools in the parental sample affected the results.

5.3 Observations

On the basis of my observations, pupils showed positive attitudes towards music and high levels of engagement in their classroom music lessons in all schools except Durey Academy. Observation notes recorded moments when pupils were actively engaged in the musical activities.

“Pupils start to move around but listening to each others’ work + generally discussing the work.” (Honegger Grammar, Year 9 lesson on arranging, Notebook 2, page 7).

“Pupils nearest to me talking on task...One boy volunteers to sing solo line...Ps in classroom on task, dividing up lines etc., girls singing...no-one tries to opt out.” (Tailleferre, Year 9 lesson on musical theatre, Notebook 5, pages 12 and 13).

“Absolutely no problems joining in or singing in front of each other.” (Auric, Year 7 lesson on South American music, Notebook 4, page 7).

Instances of off-task behaviour were witnessed at all but Poulenc Independent School. Year 9 lessons at Poulenc Independent were only 35 minutes long and many of the classes I observed were further disrupted through sports matches and end of term activities, resulting in pupils missing lessons. Observation notes from a year 11 lesson showed the high level of engagement with the work pupils were doing and the involvement of pupils in activities such as peer assessment and teaching.

“Remainder sent to compare answers on cadence prep (and actually talking about it!)...Peer teaching.” (Year 11 GCSE lesson, Notebook 6, page 3).

None of my observation notes at Poulenc Independent School recorded any instances of off-task behaviour. This was partly due to the nature of the lessons observed, particularly in the sixth form where the groups were smaller and the style more informal, but also because the pupils were learning independently or enjoying the learning experience.

The majority of off-task behaviour in the remaining schools was observed in the lower year groups, particularly those in Key Stage 3. This was often very low-level disruption (talking, leaving seats without permission, shouting out) and usually occurred during group work where pupils could get distracted from the task in hand. However, it was usually short lived and pupils generally returned to the task they were meant to be working on. This off-task behaviour was not a reflection of the engagement of pupils with the subject as pupils clearly enjoyed their music lessons. Observations of lessons highlighted the falling levels in behaviour as the

lesson progressed as well as at different points during the school day, and observation notes show a waning of focus, particularly if the style of music was not to the pupils' taste, if pupils felt they'd completed the activity or if the teacher was focused on another group of pupils.

"Several off task – not concentrating, playing with glue etc...All actually talking about the score." (Milhaud, Year 7 lesson on graphic scores, Notebook 3, page 5).

"One group counting and clapping, other group still discussing parts...After initial banging/excitement @ instruments, back on task...Good group now unfocused, arguing over parts/instruments; other group now focused...Good groups run out of things to do, lower ability become frustrated +/- bored." (Honegger Grammar, Year 7 lesson on Samba, Notebook 2, pages 5 and 6).

"Some playing on keyboards, not listening to T 100%...30 mins in, maybe 1/3 on task...Boys next to me actually practising...Two girls doing same in far corner." (Tailleferre, Year 8 lesson on keyboard skills, Notebook 5, pages 15 and 16).

"Groups go off to work – girls mostly on task, some boys engaged, some off task...One group of boys demands more attention but all work on task and are not distracting others...Groups lose interest a bit when not performing or practising." (Auric, Year 8 lesson on polyrhythms, Notebook 4, page 2).

Observation notes from Key Stage 4 lessons generally showed higher levels of engagement, although there were still instances where pupils were not completely focused or expressed frustration at the activity. This was most evident at Tailleferre where pupils found the BTEC course to contain relatively little practical music making.

"One boy – 'I signed up for music, this is IT'." (Year 10 BTEC pupil, Notebook 5, page 10).

Pupils taking the BTEC course did spend the majority of their time completing written coursework tasks on the computers. Two compulsory modules were research-based, investigating the music industry and potential roles within it, and this required pupils to write about music rather than perform or compose it. I did

not observe any practical music making in BTEC lessons as pupils had already completed these modules.

GCSE pupils in five of the schools were largely engaged for the majority of the lessons which I observed. Independent learning was evident in lessons observed at Milhaud and Honegger Grammar.

“3 girls finding ensemble piece, all talking about their pieces and how to transpose parts etc.” (Milhaud, Year 10 GCSE, Notebook 3, page 10).

“When no activity set or T is talking to an individual, most are on task talking about the answers.” (Milhaud, Year 11 GCSE, Notebook 3, page 8).

“Discussion on modulation/circle of 5ths between students!! Still on task an hour later!” (Honegger, Year 10 GCSE, Notebook 2, page 4).

Lessons where high levels of engagement were observed were also characterised by positive relationships within the classroom and calm working atmospheres.

This was seen particularly at Tailleferre.

“Calm atmosphere. 1 boy w/ broken hand reluctant @ start but working. Students supportive of each other.” (Tailleferre, Year 10 BTEC, Notebook 5, page 5).

“Very calm atmosphere, good relationship with teacher. Mostly focused on task in hand.” (Tailleferre, Year 11, BTEC, Notebook 5, page 1).

Pupils at Auric were engaged through practical music making, which was a prominent feature of lessons, although there were some pupils who still lacked focus.

“Very practical, hands on experiencing the music and getting to play the different styles...Not all doing what they should...One girl on phone at back.” (Auric, Year 10 GCSE, Notebook 4, page 12).

At Durey Academy, the level of engagement was extremely low with both the subject and the class teachers. This could have been as a result of the high level of staff turnover that had previously existed at the school and the low profile that music had previously held. My notes from classroom observations illustrate examples of low levels of engagement.

“Class on whole class report for all subjects...Finally most settle...Half a dozen outside listening to BTEC, wandering around...some hide under tables.” (Year 7 lesson on hooks and riffs, Notebook 1, page 11).

“One boy pulling headphones out and on different voice sound attracting attention from everyone else, disrupting lesson...” (Year 7 lesson on editing music in Garage Band, Notebook 1, page 17).

“Boy ‘parked’ [removed to another classroom] in another lesson (drinking, swearing etc)...One girl, ‘I don’t want to do this’...Others totally distracted...Girls not doing anything, some wandering, some just hitting glocks, one boy on clavino...Clearly don’t see it as a serious subject...Most look bored, maybe not even listening.” (Year 9 lesson on ensemble skills, Notebook 1, page 2).

One year 7 lesson which was observed had four pupils in it. This was unusual for the school and was the result of the majority of pupils being removed from this lesson for additional literacy support. Not one of the four remaining pupils was interested or engaged at any point. From an observer’s perspective it appeared as if the pupils had decided that this music lesson was an opportunity for them to misbehave, despite the teacher’s best efforts to include a range of tasks and keep the pace of the lesson moving. Pupils showed a disregard for the instruments around them, with one boy placing an African drum on the floor and rolling over it continuously.

“Boy doing bare minimum. After 1st task ‘I’m not doing any more, we’ve already done work.’...Mostly disengaged...Comment, ‘Why is this lesson sooo long?’.” (Year 7 lesson on hooks and riffs, Notebook 1, pages 5 -7).

In one year 8 observation the teacher had to completely abandon the lesson due to the poor behaviour of the pupils.

“Answering back, don’t want to sit on floor, reluctantly most do...One girl can’t sit on floor, so gets to sit on a chair. Uproar! Whole class sent out to line up...Lesson abandoned. HoF spoke to them.” (Year 8 lesson on film music, Notebook 1, page 9).

Key Stage 4 lessons were more positive and showed different working relationships between pupils and teachers. Whilst there were still occasions

where pupils were not on task, for the most part this was limited and, to a certain extent, expected in a double lesson lasting two hours.

5.4 Focus group responses

Questions within the focus group interviews were designed to investigate pupils' attitudes towards music both in and out of school as outlined in section 2.6.4.

Thematic analysis of the focus group interviews revealed three main themes in relation to pupils' attitudes towards music. These were what music meant to pupils, the perceived value of music within the curriculum and wider school and attitudes regarding music as a career option as shown in Figure 5.2.

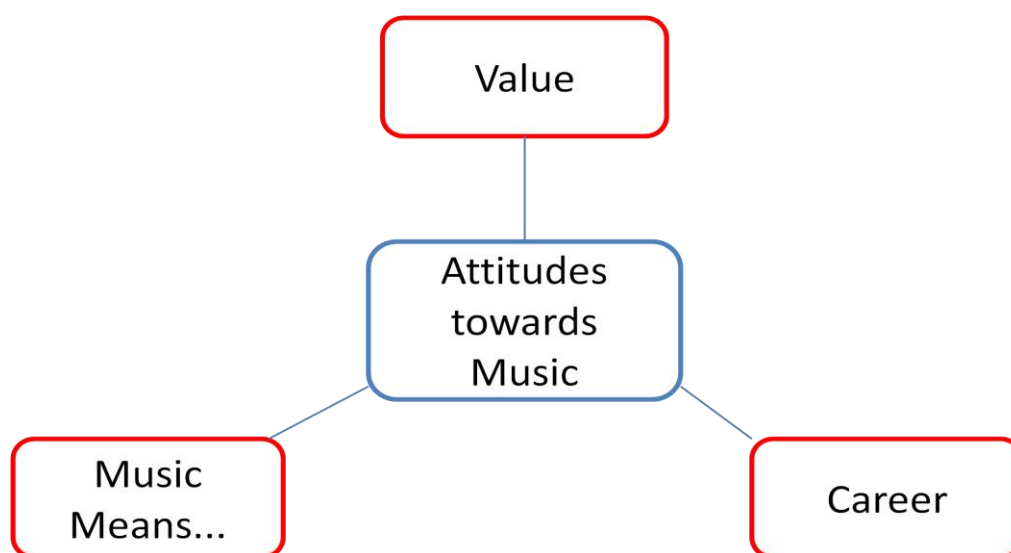


Figure 5.2 Final thematic map of pupils' attitudes.

Further data coding resulted in sub-themes for each of the three main themes. Figure 5.3 shows the sub-themes from the initial thematic map for what music meant to pupils.

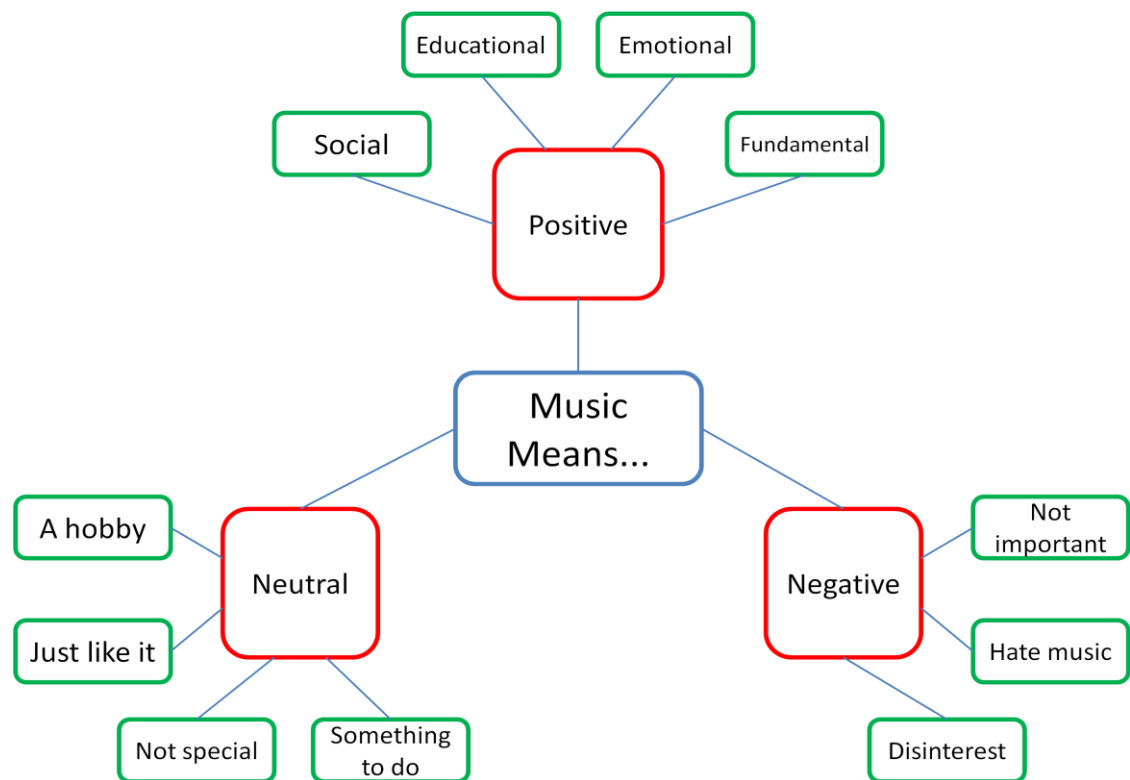


Figure 5.3 Initial thematic map showing sub-themes for what music meant to pupils.

These sub-themes will now be explored in further detail in the following sections.

5.4.1 What music means to pupils – negative and neutral views

Pupils responded with strong opinions to the question regarding what music meant to them. Whilst the questionnaire responses of the whole school pupil population showed no strong views on whether learning music in school was important or not, the focus groups revealed the importance of music within many of the pupils' lives, regardless of whether they were learning an instrument or had chosen to take music as an optional subject.

There were few negative comments and these came solely from those pupils who were not having instrumental lessons. These pupils had other interests over and above music (most often sports) and for them music was not an important part of their lives as shown in the following quote from a year 7 pupil at Auric.

“I’m not really interested in music.” (Auric, Year 7, line 16).

More neutral responses were recorded than negative, and these were expressed across the year groups and by pupils in all three Key Stage 3 focus groups.

Neutral responses also came from those pupils who had chosen music as an optional subject, and those who were currently taking instrumental lessons. This was unexpected due to the commitment needed to learn an instrument and also the choice to study music further as an exam subject.

“I just listen to it really, it don’t mean that much to me. I could live without it.” (Milhaud, Year 11, line 28).

“It’s just there, isn’t it?” (Milhaud, Year 13, line 18).

“It’s good to listen to when you’re bored or when you don’t have anything else to do.” (Honegger Grammar, Year 7, used to have instrumental lessons, line 86).

Pupils talked about music as an activity to fill their time or something to do when they were bored. For many pupils, music was a hobby and whilst they enjoyed it, they did not want to dedicate a lot of their time to it.

5.4.2 What music means to pupils – positive views

The many positive responses were coded to form sub-themes. These were social, emotional, educational and fundamental. Social responses focussed on the social aspects of music involvement; emotional responses included the use of music as a form of self-expression, a means of relaxation, a source of enjoyment and a way of reflecting, enhancing or changing moods. Educational responses included the sense of achievement that music brought as well as career aspirations. The final category referred to those responses where pupils expressed the fundamental importance of music in their lives.

The social responses came from the three schools where the most instrumental lessons and extra-curricular activities took place. This could explain the emphasis that was placed on the social importance of music in these pupils' lives.

"So quite a social thing as well." (Milhaud, Year 13, line 21).

"I think it's a good way of socialising and meeting new people, especially when you get to a new place and you don't know anyone. If you join a music group, you'll be doing something you know and then you get to make friends, so yeah." (Honegger, sixth form, lines 75-77).

"Um...you can make quite a lot of friends doing music. It's quite good to, like, intermix years, cos in wind band, in string quartet we're all different years and so it's quite nice." (Poulenc Independent, Year 10, lines 217-219).

Educational responses encompassed both the desire to pursue music as a career and the sense of achievement that music brought some pupils.

"Yeah, music is, I can do it better than other things and also I want to, like, take up a career in, like, performing arts and I think music's quite an important part for things like musicals and stuff." (Honegger Grammar, GCSE, lines 54-56).

"A career, I reckon." (Tailleferre, Year 11, line 39).

"Like, when I leave school I wanna do something with music, so, and I just love listening to music and, like, playing it and singing it and stuff." (Milhaud, Year 10, lines 22-23).

"Like, you feel, like, achievement when you make up a piece of music, even if it's not that good, you just kind of feel it's quite an achievement for you." (Tailleferre, Year 9, used to have instrumental lessons, lines 65-66).

In some cases, music was mentioned as an aid to studying.

"It helps me study, it, you kind of put it on, it's a past time." (Tailleferre, Year 11, line 31).

"I find it easier to concentrate if I've got music." (Auric, Year 9, used to have instrumental lessons, line 45).

The only school where the educational value of the subject was not mentioned was Durey Academy. This could have been as a result of the low educational value that pupils exhibited as outlined in Section 5.3. Responses from Durey

Academy were, however, strongly represented in the emotional and fundamental categories.

Five sub-themes were identified from coding the pupils' responses to the positive emotional effect of music. These were enjoyment, relaxation, mood, memories and self-expression. Comments were made from a range of pupils across all schools regarding their enjoyment of music. Some of the comments focussed on listening to music rather than playing, even amongst pupils who were learning an instrument.

"It's good. It's a good way to, dunno, just good to listen to really." (Milhaud, Year 9, currently has instrumental lessons, line 33).

"Yeah, I just like listening to it." (Honegger, Year 8, currently has instrumental lessons, line 148).

"I listen mainly for enjoyment, just tap my foot to." (Honegger, GCSE, line 39).

Others said they enjoyed listening to music, but that it did not have any further meaning to them.

"Um, well, I just like listening to it, it doesn't really mean much" (Poulenc Independent, Year 9, used to have instrumental lessons, line 262).

"I just like listening to it, it isn't, like, anything meaningful, I just like listening to it, it sounds good." (Auric, Year 8, used to have instrumental lessons, lines 57-58).

Some pupils made comparisons between music and other subjects, stating that music was more enjoyable, although they did not necessarily specify what the other subjects were.

"It's more fun than other subjects..." (Auric, Year 11, line 120).

A number of pupils found it difficult to quantify their enjoyment in more than a few words.

"It's fun..." (Milhaud, Year 10, line 45).

“I just find it fun.” (Durey Academy, Year 8, currently has instrumental lessons, line 45).

The second sub theme was relaxation, and views were again expressed by pupils at all schools, across all year groups and at all levels of musical involvement.

“...it’s a really good way of, like, relaxing you, well it depends what type of music it is, but most of it’s like really calming and relaxing.” (Milhaud, Year 9, used to have instrumental lessons, lines 92-94).

“You can kind of listen to it to relax, so if you’ve had a hard day you can just listen to music.” (Tailleferre, Year 8, doesn’t have instrumental lessons, line 28).

“It’s just a way of relaxing – to sit down and listen to music for a bit.” (Auric, Year 11, line 20).

Even in the younger year groups, pupils had a clear understanding of the power of music in their everyday lives and were able to convey this in front of their peers without fear of ridicule or embarrassment. When they were unsure of how their answers would be received by me as the researcher, pupils were still willing to share their personal experiences openly and honestly. Music was a safe haven for many of the pupils, and something they felt comfortable discussing within a group and with an adult stranger.

“If you’re in a bad mood, it like makes you happier.” (Milhaud, Year 7, used to have instrumental lessons, line 46).

“You can kind of, like, this is going to sound really weird, like if you’re feeling really sad, you can play a sad song, like, expressing yourself. Then if you’re feeling really happy you can play a happy song.” (Honegger, Year 7, currently has instrumental lessons, lines 173-174).

“Music has, like, loads of effects on my mood. It can change whatever you want to do but, and it always needs to be there. There’s music for everything, so you always need to have it around.” (Poulenc Independent, Year 11, lines 34-36).

“It means, like, emotion, cos you’ve got songs that make you feel, like, strong and empowered and stuff like that, and you’ve got some that will make you feel sad...” (Auric, Year 9, currently has instrumental lessons, lines 43-45).

A number of pupils talked about the memories that music held for them. These were not necessarily negative memories representing sad occasions but also positive memories and experiences.

“I listen to music, especially Wonderful World means a lot to me cos that was my granddad’s favourite song. It makes me and my mum cry...so it’s quite emotional.” (Milhaud, Year 7, does not have instrumental lessons, lines 40-42).

“...it brings back some memories and there are some songs I have to play repeatedly and they just make me smile and I really like them.” (Honegger Grammar, Year 8, used to have instrumental lessons, lines 61-62).

“...like when I hear, like, jazz and stuff like that, I remember, like, being small and we lived in Australia and now we’re here, like, we listen to the same music and it’s always, like, constantly.” (Honegger Grammar, Year 9, used to have instrumental lessons, lines 32-34).

Many pupils described music as a means of self-expression or a way to express their feelings. This was not only through their listening choices but also through playing instruments and, in some cases, through composing their own music.

“It kind of expresses my emotions.” (Tailleferre, Year 9, used to have instrumental lessons, line 55).

“This is going to sound really cheesy but it’s the only way that I can express myself and I can’t find anything else.” (Durey Academy, Year 8, currently has instrumental lessons, line 42-43).

“I think it’s a way of expressing your emotions sometimes. If I’m really angry I’ll just sit at the piano and play loudly.” (Poulenc Independent, Year 10, line 50-51).

“Music gives you happiness.” (Auric, Year 7, currently has instrumental lessons, line 45).

“You can express yourself through playing an instrument as well.” (Auric, Year 11, line 23).

In addition to using music as a means of self-expression, a number of pupils explained how they used music as an escape as illustrated by the following quotes from pupils at Milhaud and Poulenc Independent.

“...I think it’s kind of a way of escaping from, like, if you’ve got any worries or, like, troubles in that moment in your life, put your earphones in you can kind of escape from it for half an hour or so...” (Milhaud, Year 9, used to have instrumental lessons, line 90-92).

“Um, for me music is in some ways an escape...like if I’m hurt or anything I can just go and sing, play the piano or whatever, and no-one can sort of touch me...” (Poulenc Independent, Year 12, lines 26, 29-30).

The final sub-theme of positive meanings of music was what I termed ‘fundamental’. This referred to those responses where music was of fundamental importance to pupils and where pupils expressed a very high level of emotional dependence on music. These pupils did not necessarily have instrumental lessons at the time that the focus groups took place, but the majority did or used to.

“I dunno, it’s, like, I listen to music, like, everywhere, so it’s, like, my life basically.” (Tailleferre, Year 8, used to have instrumental lessons, line 49).

“It’s kind of, like, not a way of life, but it’s kind of, like, well it’s a way of life.” (Tailleferre, Year 8, currently has instrumental lessons, line 46).

“It has a huge impact on me.” (Poulenc Independent, Year 11, line 28).

“And I don’t really know what I’d do without it to be honest.” (Poulenc Independent, Year 12, line 81).

“It means everything.” (Auric, Year 10, line 15).

The only exception was a response from Durey Academy which would suggest that pupils were talking not only about playing instruments but also listening to music. This view from the focus groups was supported by the questionnaire data where 64% of pupils reported that the activity they spent most of their free time on was listening to music.

5.4.3. The value of music

Pupils' perceptions of the value of music varied, as did their views on the value placed on music by parents, teachers and members of SLT. The sub-themes from the initial thematic analysis are shown in Figure 5.4.

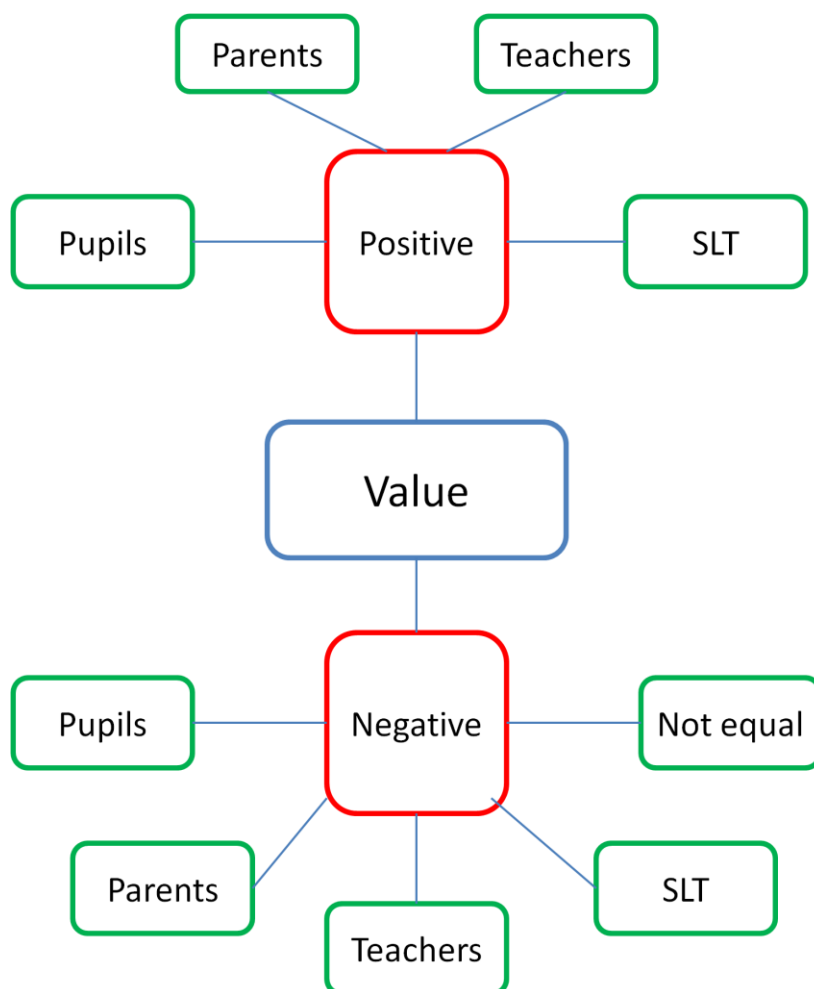


Figure 5.4 Thematic map showing sub-themes for the perceived value of music.

In relation to positive pupil value, there was often a perception from pupils in the focus groups that music was valued by musical pupils, or pupils who were actively involved in music.

“...people think of, like, drama, art and music as just a lesson where they can not, like, be stupid and muck about, but a lesson where they can take a breather for an hour, have fun, enjoy themselves and they’re still getting work done at the same time, so I think they’re quite valued.” (Milhaud, Year 9, used to have instrumental lessons, lines 169-172).

“It’s probably more valued by the, like, pupils who play it and the teachers who teach it.” (Honegger Grammar, Year 7, currently has instrumental lessons, line 247).

“Who values music in our year? Who plays music on their phones? Everybody. So technically it means they value music.” (Durey Academy, Year 7, does not have instrumental lessons, line 64-65).

“Everyone appreciates it, not everyone gets involved but everyone appreciates it.” (Poulenc Independent, Year 1, line 119).

“The pupils who get involved value it.” (Poulenc Independent, Year 13, line 130).

However, more negative perceptions of their peers’ value of music were evident in some of the responses from KS3 pupils.

“It’s not [valued] as much as maths and English.” (Milhaud, Year 9, used to have instrumental lessons, line 166).

“I don’t think everyone sees it as a great subject...” (Milhaud, Year 9, used to have instrumental lessons, lines 155-156).

“Well, some people, like, really, really like it and others just hate it and don’t really appreciate it.” (Honegger Grammar, Year 7, used to have instrumental lessons, line 286).

One year 7 pupil expressed their own negative view of the subject which supported the lack of engagement in music lessons observed at Durey Academy.

“It’s music, it doesn’t really matter.” (Durey Academy, Year 7, does not have instrumental lessons, line 63).

Key Stage 4 and 5 students often described their frustration at justifying their choice of subject or pupils’ misconception of music as an ‘easy option’.

“They don’t think we’re doing a proper A Level, they just think we’re dossing.” (Milhaud, Year 13, line 75).

“They think ‘Oh music, pointless GCSE’...” (Poulenc Independent, Year 10, line 188).

“Quite a lot of people think it’s just going to be an easy option.” (Auric, Year 10, line 78).

“A lot of people I know just think it’s just a boring subject that you’ll easily get a grade in.” (Auric, Year 10, line 77).

Positive perceptions of parental value were described by pupils in five schools.

As expected, those pupils who were taking instrumental lessons identified parents as being positive about music.

However, responses were also received from pupils who used to take instrumental lessons too.

“...stuff like the carol concert is teachers and parents.” (Milhaud, Year 12, line 166).

“Um, I’m not sure about teachers, but I think parents and pupils, yeah.” (Honegger Grammar, Year 9, used to have instrumental lessons, line 92).

“The parents...my mum is very interested in what I do in music...” (Durey Academy, Year 8, currently has instrumental lessons, line 98).

“Uh, my parents think it’s important...” (Poulenc Independent, Year 9, used to have instrumental lessons, line 317).

Only one pupil described parents in general as not valuing music, although they felt that their own parents did value it.

“There is [sic] other parents that doesn’t really care about music.” (Durey Academy, Year 8, currently has instrumental lessons, lines 99-100).

No specific mention of parents was made by pupils at Tailleferre and there were far fewer comments made regarding parents’ attitudes compared to pupils’.

A number of pupils from all six schools talked about how teachers and members of the senior leadership team valued music within their schools.

“It’s valued by teachers.” (Durey Academy, Year 7, does not have instrumental lessons, line 61).

For some pupils this was demonstrated by the attendance of teachers at performances.

“So, like, some of the teachers do go to, like, concerts and things...”
(Honegger Grammar, Year 8, currently has instrumental lessons, line 224).

“Well, there’s just people that always turn up to concerts and stuff. He’s the Head teacher so he probably should.” (Honegger Grammar, GCSE, lines 167-168).

For other pupils, it was shown through teacher’s active participation in musical activities.

“I think Miss B really likes it cos she was, like, in the play. She’s a really good singer and, like, in the play she didn’t just leave it to other people to help you out.” (Milhaud, Year 7, used to have instrumental lessons, lines 110-111).

“Um, I think they do, cos some of, like, the teachers play instruments like, uh, Mr E the maths teacher plays the violin. Mr A plays drums.” (Tailleferre, Year 11, lines 118-119).

“Some teachers do come in, like Mr H came in once trying to play guitar and stuff.” (Durey Academy, Year 11, lines 128-129).

“They do definitely join in, because we did one not long ago, for the Prom, and the teachers did the karaoke.” (Auric, Year 11, lines 110-111).

“Yeah, when we did the concert a couple of months ago, we had Mr K, the maths teacher on the drums! Miss L sang!” (Auric, Year 11, lines 132-133).

One group of year 9 pupils discovered other departments’ value of music through the interviews they chose to carry out as part of the aural elicitation as seen in section 4.6.2.

“Quite a lot of teachers we interviewed said, ‘I wish I’d kept playing’.”
(Milhaud, Year 9, does not have instrumental lessons, line 166).

Negative perceptions from teachers were reported in four schools, with conflict often being cited between the music and PE staff. As pupils from Durey Academy were not able to take instrumental lessons during the school day, they did not experience the absence from lessons that other pupils in other schools did. Tailleferre’s Performing Arts status also helped raise the profile of Arts subjects and this could have led to other staff being more understanding or tolerant of pupils missing lessons. Other departments, such as maths and history were also

mentioned and the tensions with other staff were clearly visible to the pupils and seemingly expressed openly by some non-music staff.

“The sports PE teachers don’t [value music] cos we had PE then and they were, like, ‘Uh, missing PE’ but it depends who the teacher is.” (Milhaud, Year 7, does not have instrumental lessons, line 96-97).

“Certain members of staff just don’t get it.” (Milhaud, Year 13, line 77).

“Um, sometimes the PE teachers get a bit sort of, ‘I don’t like you being taken out of my matches to go and do music.’” (Honegger Grammar, Year 9, used to have instrumental lessons, lines 103-104).

“Some teachers, I reckon they think their subject’s more important than music.” (Poulenc Independent, Year 11, line 131).

“It depends what teacher you’ve got. Like the maths teachers get really frustrated cos when I think, it might have been you [another pupil in the focus group] that had to go out for a guitar lesson and they got really angry.” (Auric, Year 8, used to have instrumental lessons, lines 124-125).

Sixth form pupils at Milhaud in particular had very strong opinions on the perceived value that members of senior leadership placed on music. They were the only pupils across all schools who expressed such an opinion, and their views were not echoed by the Head of Department. This could have been due to the fact that the pupils felt able to speak openly and honestly whereas the Head of Department felt the need to retain professional boundaries.

“I don’t think Mr H [head teacher] gives a toss about music.” (Year 12, line 137).

“He doesn’t put half as much effort into music as he does with other subjects.” (Year 12, line 139).

“It could be taken more seriously by high up members of the school I think.” (Year 13, line 83).

There were many comments regarding the lack of equality that pupils perceived to exist between music and other subjects. Comments sometimes related to a perceived lack of funding, or other departments receiving more funding than music, higher value being placed on other subjects (most usually core subjects or

PE), fewer resources and less curriculum time. All but one of these responses came from pupils who were currently taking instrumental lessons, used to have instrumental lessons or who had taken music as an optional exam subject. This suggested that these pupils had more of a positive affiliation to music in schools, as also seen in the statistical analysis of questionnaire responses.

“I don’t think we do it enough.” (Milhaud, Year 9, currently has instrumental lessons, line 72).

“It’s not treated like maths and English and that lot.” (Milhaud, Year 9, used to have instrumental lessons, line 164).

“We had to raise all our own money in order to get the resources, we did, like, a 24 hour music thing in order to get a lot of our resources that we’ve got at the moment.” (Milhaud, Year 12, lines 141-143).

“I think sport may be the most important in this school.” (Honegger Grammar, Year 7, currently has instrumental lessons, line 296).

“Yeah, cos there’s more sort of resources for sport than there is for music.” (Honegger Grammar, Year 8, currently has instrumental lessons, line 237).

It was clear from the focus group responses that pupils wanted more curriculum time for music and found it difficult to understand why other subjects had more lessons than music. The tensions which existed between some music and PE departments and the pupils’ experience of this were also evident in pupil responses to the whole school valuing of music.

5.4.4 Music as a career option

The final theme that emerged from the thematic analysis was pupils’ views of music as a sensible or realistic career path, not necessarily for themselves, but as a general career option. The sub-themes from the data coding are shown in Figure 5.5.

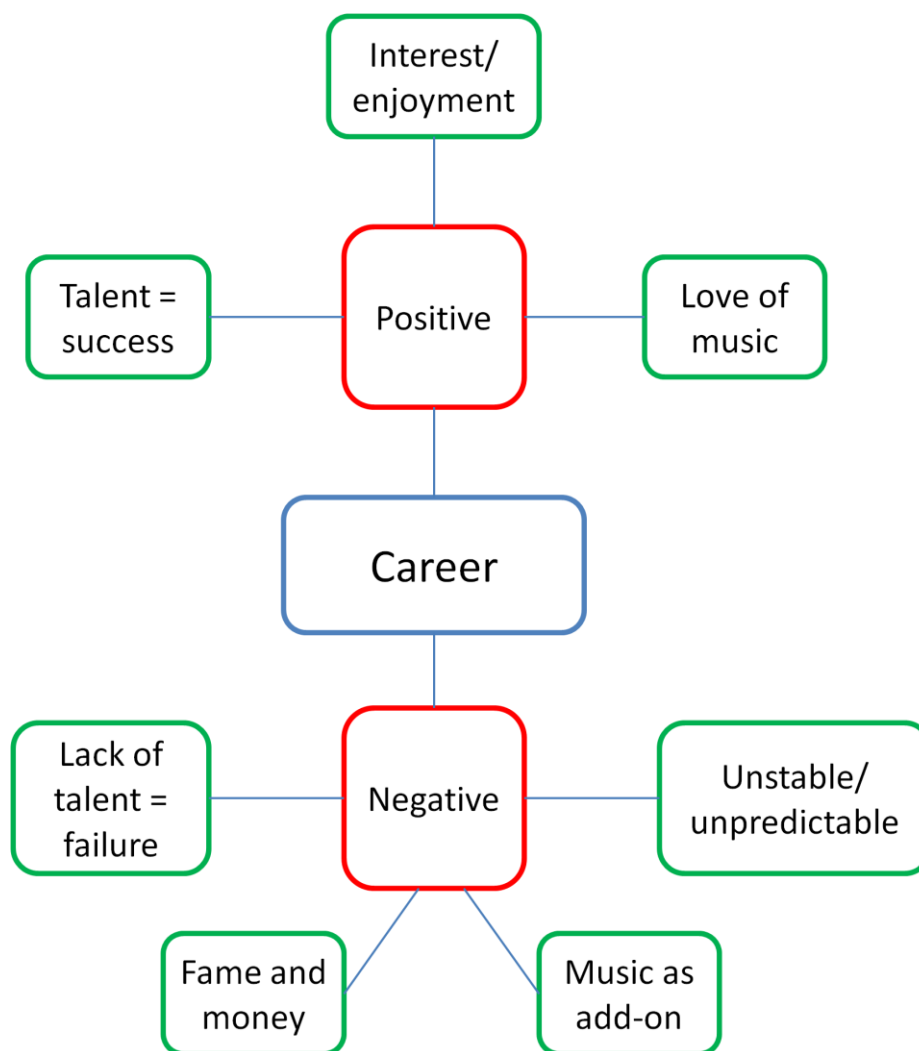


Figure 5.5 Thematic map showing the sub-themes related to a career in music.

Positive responses came from pupils at all the schools and fell into three categories. Firstly, pupils thought that a career in music was viable if the person in question was talented. Pupils generally defined talent as being ‘good’ at playing an instrument or singing. They did not specify a particular ability level or exam grade. Without some ability, pupils believed that a successful career was not possible. These views came from all groups of pupils, not just those who were learning instruments at the time.

“Yeah, it’s very sensible. If you’re good.” (Milhaud, Year 7, does not have instrumental lessons, line 118).

“So, you have to be really good at it to get anywhere.” (Honegger Grammar, Year 9, does not have instrumental lessons, line 110).

“It depends how good you are and how committed to music you are.” (Tailleferre, Year 9, does not have instrumental lessons, line 115).

“Yeah, cos you have to be, like, talented and it’s got to be in your genes, and it’s, like, a good career, like, cos it proves that you’re doing something with your life and not, like, just living on the dole. Like my mum was a professional opera singer but then she had to have, like, kids.” (Durey Academy, Year 9, currently has instrumental lessons, lines 91-93).

“You need a natural talent for it, otherwise you’re not going to get anywhere.” (Poulenc Independent, Year 9, used to have instrumental lessons, line 369).

Pupils also believed that a career in music was only realistic if people had an interest in or enjoyment of the subject.

“If you really enjoy the subject, you can have a really good job out of it, cos if you wanted to be, like, a singer you could get money out of it, but it would be something that you really enjoyed as well.” (Milhaud, Year 8, used to have instrumental lessons, lines 137-139).

“Depends who they are really. Like, if you’re someone who’s doing it because you have to do it, then no. If they actually genuinely do like it, then yeah.” (Auric, Year 11, lines 106-107).

Some pupils went further and described a genuine love or passion for music.

“Yeah, I think it was more of a passion, just cos I do love music so I kind of wanted to go that way and a career as well as just liking what I’m doing.” (Milhaud, Year 12, lines 35-36).

“You can’t be taken seriously in music or acting if you don’t love it, like, you’ve really gotta have a strong passion for it otherwise you can’t be, like, taken seriously.” (Milhaud, Year 9, used to have instrumental lessons, lines 215-216).

“Yeah, but if music’s what you really, really, really, really like then do it, yeah.” (Poulenc Independent, Year 9, currently has instrumental lessons. Line 235).

Whilst most of the responses related to careers in performance (often with an emphasis on celebrities or talent shows), only a few pupils mentioned other avenues such as music technology or instrumental sales.

“There’s a lot of options now, especially with technology and things.” (Milhaud, Year 7, used to have instrumental lessons, line 176).

“I actually quite like music so I wouldn’t mind it as a career. Maybe selling instruments or something.” (Milhaud, Year 8, currently has instrumental lessons, lines 116-117).

“I’d say it is an optional career, you’ve got people out there who’re really really good at piano and to be honest the only way that you’ll get, like, not really but you can, there’s many other aspects to music, you can do it for, like, an actual instrument, or you can use the Cubase and stuff like that, so you can be, like, behind the scenes type person, cos you see people, like, in record studios, I’m sure they had to use music at some point in their life to be able to work that. So, it is an option to have as a career because you can use it for loads of things.” (Honegger Grammar, Year 8, used to have instrumental lessons, lines 198-203).

“Yes, you can become a music teacher.” (Durey Academy, Year 9, does not have instrumental lessons, line 86).

Despite the positive views regarding a career in music, there were also pupils who believed it to not be a sensible career option. Again, these views were present at all schools, even in those where music was a prominent feature and where large numbers of pupils were learning an instrument. This would suggest that pupils had formed their own opinions based on their own experiences, attitudes and beliefs rather than being influenced by the school culture. Whereas pupils’ positive views focussed on a correlation between talent and success the opposite was also true with negative views.

“Unless you’re really, really good I think you should just do it as a part time option.” (Milhaud, Year 7, used to have instrumental lessons, line 170).

“If you’re really bad then you’ll get nowhere.” (Honegger Grammar, Year 8, currently has instrumental lessons, line 269).

“You have to stand out a bit as well otherwise you’re not going to get anywhere.” (Tailleferre, Year 9, used to have instrumental lessons, line 170).

“It’s not sensible cos you might not make it, but it’s really cool to do it anyway. It’s really hard cos there are so many good musicians out there, really, really good.” (Durey Academy, Year 7, does not have instrumental lessons, lines 88-89).

“It’s not really a full career unless you’re a really, really good musician.” (Auric, Year 8, used to have instrumental lessons, line 144).

Some pupils also talked about the relationship between music, fame and money and often saw this in a negative light.

“And it’s a bit of a gamble, cos you don’t actually know if you will actually, like, become famous.” (Honegger Grammar, Year 8, currently has instrumental lessons, line 273).

“I don’t think it’s a sensible career choice because, like, it’s so fake and, like, especially if it’s pop music cos then you can be in fashion for a week and then be dropped and so it’s, like, so hard and there are so many people thinking they’re amazing, that everybody’s [unclear]. I mean, I think my dad was aiming to get there, but he never did and yeah, my second cousin I think they’re, like, quite famous but so he’s, like, made it, so I guess it’s, like, good for people who have, like, managed to get through, but, like, you never hear about the people who don’t.” (Honegger Grammar, Year 9, used to have instrumental lessons, lines 132-137).

“I think cos there’s so many people actually doing music and making money out of it, it’s harder to get into the business cos there’s so many people doing it, there’s so many people who wanna be famous as singers basically.” (Auric, Year 9, used to have instrumental lessons, lines 146-148).

“That’s what they think when they want a career in music, they think they’ll be famous, but it’s not always gonna be there, cos it’s not that easy to get into the business.” (Auric, Year 9, used to have instrumental lessons, lines 149-150).

There were pupils who considered music to be a hobby or an ‘add on’ to other career paths as illustrated by the following quotes from Milhaud and Poulenc

Independent.

“I wouldn’t do it as a career but I just do it for a bit of fun.” (Milhaud, Year 8, currently has instrumental lessons, line 44).

“...I think if you’re very academic you should still go to university because often at universities there’s other, like, music things in it rather than just going to a music school and doing just about music.” (Poulenc Independent, Year 9, currently has instrumental lessons, lines 231-233).

Finally, comments were made about the unpredictable and unstable nature of a career in music.

“It’s not really stable...” (Milhaud, Year 7, used to have instrumental lessons, line 162).

“It could be quite unpredictable if you wanted to become famous...” (Honegger Grammar, Year 7, currently has instrumental lessons, line 387).

“Um, no it’s unsafe.” (Honegger Grammar, Year 8, currently has instrumental lessons, line 270).

“You can’t be sure it’s going to happen.” (Tailleferre, Year 9, used to have instrumental lessons, line 169).

“It’s unpredictable because you don’t know what your standards are.” (Auric, Year 7, used to have instrumental lessons, line 146).

Pupil responses showed a consideration of both positive and negative aspects of a career involving music. Where they said that music was not a sensible career choice, they always provided reasoned arguments for their beliefs in a non-judgemental manner.

5.5 Head of Department views

All Heads of Department maintained that music was valued at their schools, although at different levels and by different people. There was often a perception that extra-curricular music was seen by the Head teacher as a selling point of the school but that curriculum music was not viewed or supported in the same way.

“I think it’s very important! I think it’s deemed to be a very important element of the relationship between school and parents, and the sort of public persona of the school. It is very important, I think, in terms of extra-curricular – it’s really highly valued. I think in terms of the curriculum, there’s still a long way to go in terms of how kids see its value, and how staff see its value...you get a lot of support for the extra-curricular activities but you don’t necessarily get that reinforcement for it as a curriculum subject.” (Head of Music, Milhaud, lines 73-77, 79-81).

There was reinforcement of the pupils’ views that music was valued by members of Senior Leadership but mixed views regarding staff and parental support.

“Uh, it’s very important by management. Other staff, very mixed. By, well, inevitably by the parents of musical children very important. By other parents not very important cos it’s not very academic. That’s our big fight!” (Head of Music, Honegger Grammar, lines 44-46).

The Head of Music at Tailleferre explained that the status of music had changed as a result of the withdrawal of specialist status funding. However, she claimed that the extra-curricular activities were still important to the ethos of the school and the positive effects they had on the pupils.

“I would say, yes, it’s quite important. I wouldn’t say that it’s a priority...I think they’re really important actually. It got really picked up on in OfSTED, just to bring them into it! They really did pick up on how that affected the manner of the children...I think it does totally change how the kids perceive the school, and some of the things that make them enjoy school...So I think that it is really important for the ethos of the school to have kids coming back and making music together.” (lines 35-41).

Despite the amount of disengagement observed in lessons, the music teacher at Durey Academy believed that music was becoming more valued in the school amongst Senior Leaders and that it did have a very positive effect on pupils, especially in terms of extra-curricular activities. Her views of music as a means of self-expression also echoed those of the pupils from the focus groups.

“I think it’s a lot more important now than it was, and I think SLT is starting to see that, especially our kids, they need to have that in their lives, because a lot of them aren’t academically strong, and they have so many problems at home that music is really a way for them to express themselves. Yeah, it’s becoming much more important...[extra-curricular activities are] very important. Again, it links back to the fact that these kids often don’t have a good home life, so the activities give them that kind of safe haven, and also develops their skills that they’re learning in class. Sometimes they can’t develop these as much because the class behaviour isn’t always at its best.” (lines 2-10).

Whilst there was a limited amount of class music that took place at Poulenc Independent, especially in Key Stage 3, but a large involvement in extra-curricular music, the Director of Music felt that these extra activities helped to set the school apart from state schools and were of great importance to the pupils.

“Incredibly important, all of them, because it’s what sets our school kind of apart from a state school. We have a day that runs from 8 in the morning until 5.30 for the day pupils, and then the boarding community on top of that. So activities go on after school has more or less finished at 3.45 each day. Music lessons go on until at least 5.30, then beyond that there’s a huge range as well. So, incredibly important...for all the pupils.” (lines 2-7).

Finally, the Head of Performing Arts at Auric school discussed the Head teacher’s support for music and his understanding of the value of the subject.

“I think that it is considered to be very important. I think the Head is very supportive and wants music to grow. I think that the leadership team are also very on board with it, and certainly since I started here, just over two years ago, I felt that they encourage me to build things up because I’m coming from somewhere where music was something. Before me, there wasn’t much, so yes, they do see value in it. D [Head teacher] talked to me at length about the value of music, and how it enhances the academic achievement in other subjects. So I think, yes, it is highly thought of.” (lines 4-10).

In terms of music being valued by pupils, parents and other teachers, there were mixed views. The Director of Music at Poulenc Independent felt very much that music was valued by pupils and parents, especially those involved in music.

“Yeah, I think so. Perhaps, obviously it depends on the pupils and the parents’ perspective on things – what they treat as important, what their child is good at. So, for those that enjoy music or want to get involved, absolutely, yeah. Sport is the same, and lots of pupils are involved in both, which is good.” (Poulenc Independent, lines 19-22).

The Head of Music at Milhaud and the Head of Performing Arts at Auric were in agreement, citing examples of pupil and parental value, but gave examples to support their view that music was not always valued by other teaching staff.

“I think by the children who come to the groups they are highly valued, and even those who aren’t just involved in music. I think they seem to like coming down here. They’ll have their lunch, and it becomes a whole lunchtime activity. I think they feel quite special, as if they’ve got a responsibility for it as well. So there is a sense of ownership, and I think that’s why we get the steady numbers now. I think with staff, they know they’re there, but they don’t necessarily, I don’t know, I’m sure they see the value, but we get the odd member of staff who supports choir, for example, but you don’t get a lot of support at the concerts from other staff, unless they’re directed to go. The most staff we get is at the Carol Concert, and there wasn’t a huge number of staff there. It was absolutely packed to the hilt, but I think that was all parents. So we get a lot of support from senior staff – we always get a member of senior staff there and it is a genuine feeling of support, rather than a responsibility to go. But that’s where, perhaps, we could do some work. Parents, I think do, again, the children who are involved, the parents are really appreciative and support us...” (Head of Department, Milhaud, lines 112-124).

“I think when they see the production it’s valued by parents – they’re very supportive in actually coming to see it. I think that there are some very, very supportive parents. Many of them come from the area and know me outside school, and you know, we do musical things. I would say that, perhaps, at best staff aren’t as supportive as in my last school. I think probably because it’s still in the early stages and, for example, my impact on them when I want to do a rehearsal and they want to do something, they don’t like it. I would say, at the moment, we’re still building the relationship between us.” (Head of Performing Arts, Auric, lines 48-54).

This was in contrast to the situation at Honegger Grammar, where the Head of Music stated that there was a lot of staff support at musical events.

“Yes, very definitely...Depends, I mean, the Head is at every single concert. Some SLT come to various things. Staff come to the big things like the Carol Service. They’ll come to the Leavers Concert, and they always come to the shows. So there are points during the year. Sometimes some of the Heads of Year come too...” (Honegger Grammar, lines 78, 82-85).

Tailleferre and Durey Academy were in similar situations, in that the perception of parental value was very low. Both members of staff talked about disinterested parents, with the music teacher at Durey Academy also mentioning a lack of staff support.

“I think they’re valued by the pupils that are in them. I think the staff, as long as it’s not impinging on their catch-up sessions, they’re very supportive. I think the parents, some of our parents who are very keen for their children to learn about culture, are very supportive. I think the others couldn’t care less! I would say the majority don’t care.” (Tailleferre, lines 95-98).

“I think it’s valued by the students; parents, not so sure how much they know about what we do. I mean, at the minute we’re not putting on a massive amount of concerts, but that’s getting better...I don’t think the kids go home and tell their parents what they’ve done in these kind of clubs. And I don’t think the parents ask – probably aren’t very interested. Our teachers, we don’t have as much interest in it as I would like, and there’s not a lot of support. In the past we’ve had comments like, ‘well, we don’t know what’s going on’. We have the same thing every week posted up around school, everyone does have access to knowing what’s going on, but it would be nice to have more support from other staff.” (Durey Academy, lines 34-43).

Music teachers also verified the pupils’ perceptions that there were clashes with other departments, most often PE. Whilst some departments had managed to resolve any issues, more often than not it was the music department which had made compromises. Clashes between activities were a source of frustration for many of the teachers.

“Sometimes we get that, but generally...rugby seems to be the one that...funnily enough it seems to be the sort of one that challenges, but that happened more with the production. But we’ve liaised with the PE department, so that we know when the main fixtures are, and when the practices are, so that we schedule our rehearsals.” (Head of Music, Milhaud, lines 91-94).

“...extra GCSEs, cos a lot of them do extra – Latin at lunchtime, or astronomy GCSE. That’s really hard, because they say, ‘Well, it’s my GCSE’. Sport is the big one, and it’s a massive difficulty. I mean, I think we achieve good standards...but they could be a whole lot better if I had everybody there every week. I never get everyone there until probably a concert...I could jump up and down and say ‘no’ but actually happens then? That’s what happens in PE. It’s the kids that get caught in the middle – they don’t know what to do.” (Head of Music, Honegger Grammar, lines 93-98, 104-106).

“We sort of get round it, although I always feel that we’re the ones that have to compromise, because PE would say, ‘well do you want to play in the team tonight? We’ll drop you from the team.’ So it’s a bit, I don’t like to say, ‘we’ll drop you from the show.’ I think it’s easy, we tend to be the ones to bend more.” (Head of Performing Arts, Auric, lines 68-71).

Tailleferre and Poulenc Independent were the only two schools where the heads of department did not feel there were clashes with other subjects. At Tailleferre, this was because of joint planning with other departments and the fact that the faculty included both performing arts and PE. At Poulenc Independent it was because of a whole-school policy which gave musical activities priority over other events.

“...we have a teacher who is responsible for co-ordinating it all, and he does a timetable. So we do loads of clubs like archery and all sorts, Dungeons and Dragons. So he puts it all into a grid, and helps map it out and makes sure it's spread out. We kind of have a good system with PE, where we share the kids. We try to keep things split up and then we move them around...we plan around each other so that we get to see the kids. If we've got a show on, then we let them have priority...we've even altered weeks so that they get to do both, because we all agree that it is important that they get to do as many things as possible.” (Head of Performing Arts, Tailleferre, lines 106-110, 112-113, 118-119).

“Timetabled music group activities (as published in the Poulenc Independent School Calendar) will have priority over other activities at lunchtimes. If there is a clash, the pupil should attend the music group activity (unless the pupil is absent from school due to his/her attendance on a published school activity e.g. a field trip). Teaching staff must be sensitive to the needs of the music department when organising any lunchtime activity, e.g. revision sessions in the early part of the summer term, so as to avoid creating conflicts of choice for pupils.” (taken from Poulenc Independent's prospectus).

The Head of Department responses provided an additional view of the unique cultures of their music departments and their perceptions of how music fit into the wider culture of the schools.

5.6 Senior Leadership Team views

Members of the Senior Leadership Teams were also very positive about the value of music in their schools which was in line with the views of the Heads of Department but not always with the pupils themselves. Sixth form pupils at Milhaud were quite damning in their perception of the Head teacher's support for

music, but in my interview with him he outlined why he thought music was important to the pupils and the school, supporting the views of pupils for whom music was of emotional or fundamental importance.

“Oh, I think it’s an important aspect of school life. We did go through a period after B [Head of Music] was appointed, or before B was appointed and then immediately afterwards, where music went through a bad phase, and it did affect the life of the school. There are some pupils for whom music is the most important aspect of their life in this school, and I would say there was probably somewhere between a dozen, or twenty maybe, pupils, so for them it’s absolutely crucial. But for lots of pupils it definitely is one of the things that they enjoy about the school...And lots of pupils like music as a subject. This Year 9 syndrome where they go off it, even that wasn’t prominent anymore. So I would say that if you spoke to a dozen kids across Years 7, 8 and 9, you’d find that at least half of them mentioned music as being one of the things they probably enjoy the most.” (lines 3-16).

Although outwardly, the Head teacher’s comments were favourable and he talked about his own presence at concerts and other events, there was a point in the interview where he was quite dismissive of music when he could not accurately remember the title of an event.

“We have a big event called Midsummer Music Spectacular, or whatever it’s called, and those are important things for the parents too, to be able to see and enjoy.” (lines 20-22).

This was, of course, my interpretation of the conversation and as such I could have misinterpreted his comments, body language and general demeanour.

The Deputy Head teacher at Honegger Grammar, the Head teacher at Tailleferre, the Vice Principal at Durey Academy and the Head teacher at Poulenc Independent all explained that music was valued at their respective schools as part of the wider curriculum and the positive effect it could have on pupils’ academic achievement.

“Yeah, really important, and I think it’s about wider participation for the students.” (Head teacher, Tailleferre, line 4).

“It’s an obvious answer! You won’t be surprised to hear that they are key to the life of the school. They are key to the rounded education we want to give to young people...the co-curricular side of school life brings massive benefits the classroom doesn’t bring...If you take music, it’s a team effort, it’s about a group working together to one aesthetic and magnificent elevated aim, which is a beautiful piece of music.” (Head teacher, Poulenc Independent, lines 4-14)

The SLT at Honegger Grammar and Durey Academy also felt that the profile of music had grown over recent years.

“I think it’s very important. I think one of the difficulties for music is that it has such a high profile that, like there’s a whole House competition dedicated to it in the very first term. There must be upwards of seven musical things, at the most, that year groups can participate in...creative areas...those are things that make the whole student, aren’t they?...The profile of music has increased dramatically in the last two years.” (Deputy Head, Honegger Grammar, lines 71-88).

“I think it’s very important in terms of being a part of an arts provision. I think, at present, due to historical ramifications and circumstances that weren’t actually ironed out, it isn’t yet in a position to be as predominant as it might be. I think there’s been significant improvement, probably over the past 6-12 months. I think the staff are actively engaged, as a Faculty, not just music, but as an Expressive Faculty, in raising both the profile, and, ultimately the interest and attainment.” (Vice Principal, Durey Academy, lines 2-7).

The Head teacher at Auric, as has been seen through the interview with the Head of Performing Arts, was a great supporter of music in schools and understood its value for pupils. This was reinforced by comments in his interview and, as with Honegger Grammar and Durey Academy, the Head teacher discussed the profile of music having been raised with a new member of staff joining the department.

“Hugely important, and it’s grown a lot in the last few years. We had a new Head of Music, or Performing Arts, who arrived two years ago, and has put music on the map again.” (lines 3-4).

In contrast to some of the music teachers’ perception of parental value, all of the Head teachers maintained that parental support was good at musical events, except the Head teacher at Milhaud who thought it could be better. The Head

teacher at Poulenc Independent explained the high levels of parental support were as a result of the personalities of the music department staff as illustrated by this quote.

“Better than anywhere else I’ve been! We have a rock and roll, sexy bunch of people who run drama and music here. They are vibrant and people want to be with them. Getting the gender right, getting the right groups and bands. I think that’s really important. Parents want to come to our concerts...I think our parental support is very good, and I’m pleased with it.” (Head teacher, Poulenc Independent, lines 218-225).

Music teachers’ and Head teachers’ perceptions differed here. Perhaps Head teachers and senior staff had a better overview of the situation as music teachers were at the centre of concerts and other events and their focus was elsewhere. It was reasonable to expect that teachers were more aware of the attendance of parents whose children were involved in the activities as they were often waiting to collect children from rehearsals or after performances and a relationship between parents and teachers had built up. They may not have been as aware of pupils who had only just started at the school or who had only recently begun to take part in activities. Head teachers’ views of staff support and value for musical activities varied, with only the Head teacher of Auric expressing his satisfaction at the number of staff attending events.

“Yeah, yeah, staff turn up for everything, including for things like the Year 11 Prom, even if they don’t teach Year 11 that particular year – they’ll turn up to see and watch! So, tomorrow, for example, we’ve got Year 9 Presentation Evening, end of Key Stage Presentation, and there will be far more staff there than need to be.” (lines 47-50).

The majority of Head teachers were pleased with the staff support at events but appeared to be resigned to the fact that there would never be full staff attendance. The Head teacher at Poulenc Independent explained that if more staff lived on campus, he would perhaps be able to encourage more staff attendance at events as seen in the following quote.

“Good enough!...Not awful. In some cases, slightly disappointing. So, on that balance, I think good enough. I think. In a school which had more staff accommodation on site, which we don’t, you can demand that the tutor goes to see their students in the concert – or a Day House Mistress – so, good enough, could be slightly better.” (Head teacher, Poulenc Independent, lines 229-232).

The Head teacher at Tailleferre echoed the point regarding where staff lived as having an effect on whether or not staff attended an event. He also outlined differences in the ages of staff and a supportive atmosphere where departments worked collaboratively on events.

“Again, variable. It tends to be the same people, and tends to be younger staff that support everything. The older, more mature staff tend to pick and choose what they come to. So, you’ll find that the young PE teachers will come to everything – you always get that, I think, in schools. I think it depends on where people live, child care issues, which you can understand. But I think when we get to performances, lots of staff support those performances in different ways. The DT staff will be involved, others will do hair. I think the big school performances are really well supported. You tend to find that over the 3 nights that it’s on, a lot of staff will come, but not to every night. Which is fair enough – they’ll come to one performance.” (lines 68-79).

The Head teacher at Milhaud expressed his disappointment at the number of staff attending events, especially as the standard of performances was high.

“Again, not as good as I think it should be, and it’s a bit of a bugbear of mine. I can’t understand why we can have a Carol Service as good as ours is, and the church is just bursting at the seams – I can’t understand anybody who works in a school who doesn’t feel that they ought to attend the school Carol Service. It just doesn’t make any sense to me, but half of our teachers go, I would say, probably fewer than half. I think it’s terrible that anybody doesn’t go to the school production.” (lines 117-122).

As with a number of the Head teachers, he was not able to change the situation as the activities were optional and not part of directed time and, therefore, attendance at these events could not be enforced.

5.7 Conclusion

In this chapter, I have presented a range of results showing the attitudes towards music exhibited by pupils, parents, teachers and senior leaders at the six schools which took part in the research. Observation data and questionnaire responses have been discussed and a thematic analysis of the focus groups introduced. The thematic analysis revealed what music meant to the pupils in the research, the value they perceived was placed on music within their schools and also their views on music as a career option. The views of Heads of Department and senior leaders were also considered. In the next chapter I will focus on the issue of uptake and the reasons behind pupils' choices to continue with their music education.

Chapter 6 – Continuation of Music Education

This chapter will concentrate on the issue of the continuation of music as an optional subject in addition to examining some of the reasons why pupils chose to stop instrumental lessons. The results of the thematic analysis of focus group responses revealed four main reasons for choosing to study music either at GCSE or A Level and these will be outlined in detail in this chapter. Reasons for giving up instrumental lessons will also be discussed in relation to the systems of home, school and pupils.

Section 1.6 in the review of the literature highlighted the sustained low uptake of GCSE and A Level music compared to other subjects. The focus groups with Key Stage 4 and 5 music students sought to uncover pupils' reasons for choosing music as an optional subject as well as their intentions to study music in the future. Previous studies have focused more on the reasons why pupils have chosen not to study music at this level. The Key Stage 3 focus groups revealed pupils' reasons for giving up instrumental lessons. Figure 6.1 shows the final thematic map for the continuation of music education.

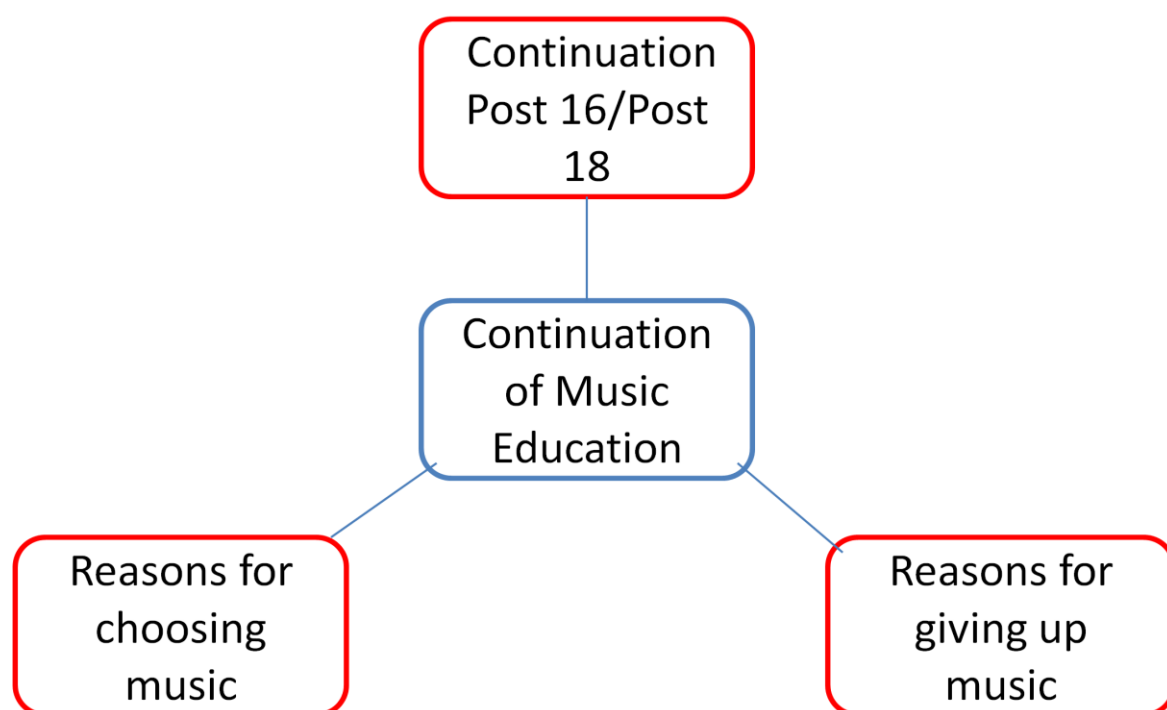


Figure 6.1 – Final thematic map for the continuation of music education

6.1 Key Stage 4 and 5 Uptake at the Sample Schools

Analysis of the uptake of GCSE, BTEC, A Level and International Baccalaureate music courses within the six sample schools revealed higher than average figures. These are reported in Table 6.1. It was perhaps not surprising to discover that the three schools with the highest number of peripatetic staff, pupils learning an instrument and pupils reporting spending a lot of time on school musical activities (Milhaud, Honegger Grammar and Poulenc Independent) also had the highest number of pupils opting to take GCSE music, and Durey Academy (with no peripatetic staff) had the lowest uptake of all six schools. Pearson's Correlation Coefficient showed a strong positive correlation between instrumental learning and Year 10 and Year 11 uptake ($r=.849$, $N=6$, $p=.032$), however, the sample size was too small to include Year 12 and Year 13 data. Tailleferre's above average uptake (although a BTEC course rather than a GCSE, for which there were no national

figures available) was the result of its performing arts status and the requirement that every pupil at the school had to choose a performing arts subject at Key Stage 4. Finally, Auric's high uptake could have been the result of the large number of instrumentalists as a result of the local town's historical brass band culture.

National	School	Year 10	Year 11	Year 12	Year 13	National
GCSE Music 7.1% (Gill, 2012b) No figures for BTEC	Durey Academy	13.3%	9.4%	n/a	n/a	A Level Music 2% (Gill, 2012a) No figures for music tech, I.B or BTEC
	Honegger Grammar	36.6%	28.8%	13.7%	5.4%	
	Milhaud	32.2%	29.3%	4.5%	2.4%	
	Auric	24%	19.1%	n/a	n/a	
	Tailleferre	14.8%	19.7%	26.6%	n/a	
	Poulenc Independent	35.1%	24%	8% 4% (tech) 4% (I.B)	7.4% 3.7% (tech)	

Table 6.1 Key Stage 4 and 5 uptake – national figures and school data

Tailleferre and Durey Academy had a similar uptake rate in Year 10, perhaps because the BTEC course was offered to these students. However, there was a 10% difference in the Year 11 figures, perhaps highlighting the popularity of the more vocational BTEC course offered at Tailleferre in comparison to the more academic GCSE course offered at Durey Academy.

For those schools which had sixth forms, even the low numbers of pupils taking music at AS or A Level at some schools still translated into higher than average uptake rates when compared to national figures. Milhaud's Year 13 were the closest to the national average, with 2.4% of pupils taking music at A Level (in real terms, just two pupils). The uptake for Year 12 was higher than average at 4.5% (five pupils). Poulenc Independent had similar rates for the International Baccalaureate and music technology courses in both Year 12 and Year 13.

However, their figures for traditional music AS and A Level were both higher than the average, at 8% and 7.4% respectively. Again, in reality this translated into four pupils in each year group, but the small numbers in the sixth form as a whole boosted the overall percentage taking music.

There were two anomalies at this level. Firstly, at Honegger Grammar, where 13.7% of year 12 pupils (twelve pupils) and 5.4% of year 13 pupils (five pupils) had opted for music at AS and A level. There were a large number of instrumentalists at Honegger Grammar with many already playing to grade 8 standard or beyond by the time they reached the sixth form. Some were involved in county and national music groups and one member of the year 12 group had recently won the county's 'young musician of the year' title. This was a particularly strong year group in terms of music and it would appear that many schools suffered from fluctuating numbers at Key Stage 5, depending on the musical ability of pupils in each year group.

Secondly, Tailleferre had an uptake in year 12 of 26.6%. However, a sixth form had only recently been introduced at the school and there were only 15 pupils in total. The options available to them in the sixth form were very small and restricted initially to performing arts subjects (mostly BTEC Level Three qualifications) such as music, drama and dance. Four pupils had opted to take music, which given such small numbers overall, led to the appearance of an unusually high uptake.

6.2 Reasons for Choosing Music at Key Stage 4 and 5

The thematic analysis revealed four sub-themes for choosing music as an optional subject at either Key Stage 4 or 5 as shown in Figure 6.2.

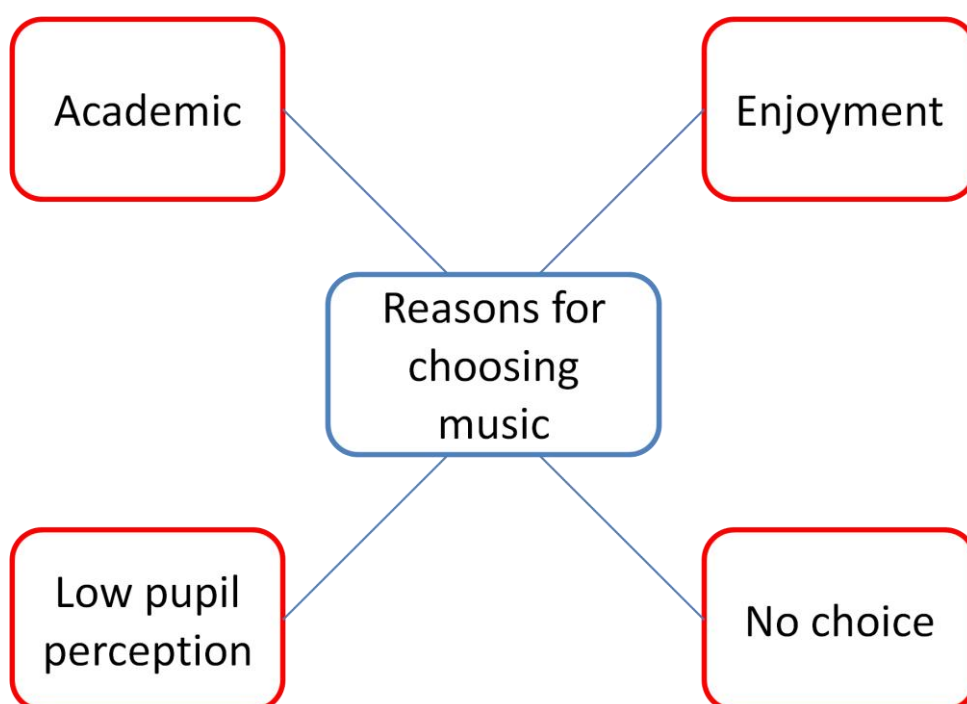


Figure 6.2 Thematic map showing sub-themes of reasons for choosing music.

6.2.1 Academic

Pupils at all six schools had academic reasons for choosing music as an optional subject, the first of which was already being able to play an instrument as illustrated in the following quotes.

"I probably did it because I play an instrument, that's most of the coursework." (Honegger Grammar, GCSE, line 64).

"Yeah, I'm, like, the right stage on my violin as well, so I just thought, like..." (Poulenc Independent, Year 10, line 68).

"Yeah, I dunno, cos I've done my Grade 5 theory...and done Grade 5 on all my instruments so I thought, 'Oh, I can just do it...'" (Poulenc Independent, Year 11, lines 60-61).

"I did it because I play the violin." (Auric, Year 10, line 25).

For some pupils, opting to study music at Key Stage 4 or 5 enabled them to learn more about the subject and they displayed a genuine interest in expanding their knowledge.

“It’s just part of my culture really, just want to learn more about it.” (Tailleferre, Year 10, line 45).

“...I wanted to learn more about it.” (Auric, Year 11, line 58).

“...I just want to know more about music.” (Poulenc Independent, Year 12, lines 29-30).

One pupil from Tailleferre explained that they needed to study music in Key Stage 4 in order to progress onto a college course.

“I done it cos I wanna do level 3 at college. Diploma.” (Tailleferre, Year 10, line 38).

Other pupils talked about wanting to gain qualifications in order to pursue music as a career.

“Yeah, music is, I can do it better than other things and also I want to, like, take up a career in, like, performing arts and I think music’s quite an important part for things like musicals and stuff.” (Honegger Grammar, GCSE, lines 54-56).

“I want to pursue a career in performing arts which like involves like singing and obviously GCSE will help with the basic theory which I’ll need.” (Milhaud, Year 10, lines 99-100).

“I did GCSE, um and I did it probably for, well I’m thinking about possibly taking music as a career, so a professional musician, um, sort of took it thinking it’s probably what I might need, or to get into music college, giving a bit more of a general knowledge of music...” (Poulenc Independent, Year 13, lines 54-56).

Pupils also talked about music as one of their strengths with the implication that they would, therefore, achieve a higher grade in the subject.

“Um, music’s one of my strengths. I can play instruments so go along with that, and yeah.” (Honegger Grammar, GCSE, line 53).

“Well, I wanted to do both [music and sport] but I didn’t know, so I kind of picked music because it’s more of a talent and I’m average at sport.” (Poulenc Independent, Year 10, lines 119-120).

Pupils sometimes felt that by choosing a subject they were 'good' at that this would reduce the pressures placed on them elsewhere in the curriculum.

6.2.2 Low Pupil Perceptions

Pupils at three schools had low expectations of the subject at GCSE. This was not necessarily a negative view of the subject in relation to other options, but rather a perception of music as an 'easy' subject, or a practical subject which did not require much written work or homework.

"I took it cos I didn't think there'd be much homework..." (Milhaud, Year 10, line 61).

"Um, it might sound pretty like rude, but, um, I just do it for like a doss lesson." (Durey Academy, Year 10, line 30).

"And like BTEC is quite easy..." (Durey Academy, Year 10, line 32).

"It's something really easy that I enjoy." (Auric, Year 10, line 29).

"I don't like lessons where you've got to do loads and loads of writing." (Auric, Year 10, line 45).

These views echoed those from Key Stage 3 pupils where some pupils discussed the fact that music was a subject where they could relax and enjoy themselves without having to spend a significant amount of time writing as well as being a break from other, more academic subjects.

6.2.3 Enjoyment

As with the Key Stage 3 focus groups, a number of pupils at Key Stage 4 and 5 talked about their enjoyment of music and how this was a major factor in their decision to take music as an optional subject. This was true of pupils at all six schools and illustrated in the following quotes.

"I just love music and it's really fun..." (Milhaud, Year 10, line 40).

“I wanted to have a subject that I knew I’d enjoy.” (Honegger Grammar, sixth form, lines 46-47).

“I did it cos I, like, love music and everything, like from a young age listening to, like, all different types, it’s just, like, putting my love and passion for music...” (Durey Academy, Year 10, lines 41-42).

“It’s just that it’s a subject that’s enjoyable.” (Auric, Year 11, line 37).

Some pupils talked about specific aspects of the GCSE and A Level courses which they enjoyed and wanted to explore more.

“I just love composing so that’s really why I did it. I’d done a lot of composing so I thought I’d put that to something so I could get something out of it.” (Milhaud, Year 10, lines 51-52).

“I like doing all that performance stuff.” (Poulenc Independent, Year 10, line 81).

“...I sort of took it because I enjoy listening to music, playing music, and compared to all the other subjects that I did, it seemed like a good choice to go for...” (Poulenc Independent, Year 13, lines 57-58).

For some, it was important that at least one of their optional subjects was ‘fun’ or practical to relieve the pressure of other academic subjects.

6.2.4 No Choice

Finally, there were some pupils who claimed they had had no choice but to take music as an option. Whilst these were negative responses at Durey Academy and partly negative at Auric, they were mostly positive at Poulenc Independent where a number of pupils were receiving scholarships because of their musical ability and there was an expectation that they would take music, at Key Stage 4 at least.

“I’m a music scholar, that’s why...Yeah, I have to take it.” (Poulenc Independent, Year 10, line 75).

“I sort of had to take it really [because of playing an instrument].” (Auric, Year 11, line 50).

Some of the pupils who talked about being forced into taking music had started to enjoy the lessons, but others resented this enforced choice and would have preferred to take another subject.

“I didn’t choose it...The teachers put me in it...I wish I’d been able to do something else.” (Durey Academy, Year 10, lines 45-47).

“I had to choose Spanish or Music...I don’t know Spanish.” (Durey Academy, Year 11, line 43).

“I was forced to do it.” (Durey Academy, Year 11, line 58).

“I’m a music scholar so I had to take it, but I quite enjoy it. It’s better than doing ICT and I’m better at it than ICT.” (Poulenc Independent, Year 10, line 85).

“I didn’t want to do Spanish!” (Auric, Year 11, line 40).

For others, music was a natural choice as demonstrated by a year 11 pupil at Poulenc Independent.

“I never thought about not choosing music. Like, when I was in Year 9 I was, like, ‘I’m definitely going to do music’, cos I just thought, what I like music and I do most of that anyway during my own time.” (Poulenc Independent, Year 11, lines 55-57).

Clearly, there were issues surrounding choice that needed to be addressed at Durey Academy where the majority of these responses were recorded, and where the lowest levels of pupil engagement were observed. Perhaps if pupils had been more engaged during KS3 lessons, this perceived lack of choice at KS4 would have been less negative.

6.3 Intentions to continue music education

The next strand of the thematic analysis was related to pupils’ intentions to continue their music education, either formally or informally, at the post-16 or post-18 level. For some pupils, this decision was dependent on the grades they achieved at GCSE or BTEC.

“Depends what I get.” (Milhaud, Year 10, line 46).

“I’m definitely going to carry on playing but I don’t know if I’ll get the grades to do it at uni. If I did, I’d want to combine it with something else, cos I don’t think I could spend all my time like just doing music.” (Honegger Grammar, sixth form, lines 70-72).

“Well, it depends, like, how things go.” (Poulenc Independent, Year 10, line 99).

“It depends on how I get on with music at A Level. If I do well, I will do music tech or just music at university.” (Poulenc Independent, Year 12, lines 35-36).

“Yeah, depending on what I get, yeah.” (Poulenc Independent, Year 12, line 38).

For others, their intention was to definitely study music at the next level either post-16 or post-18.

“Yeah, I think music technology more so, like production and stuff like that rather than just doing straight music.” (Milhaud, Year 12, lines 43-44).

“I definitely want to go on and do it at university, and hopefully end up writing some music, so I wanted to learn the different aspects of music and expand my just general knowledge of it.” (Honegger Grammar, sixth form, lines 61-63).

“I’m doing music BTEC, the technology one, at college.” (Tailleferre, Year 11, line 68).

“Um, yeah, I’m doing music at A Level.” (Poulenc Independent, Year 11, line 78).

“I want to go to the London School or Academy of Music, whatever it is.” (Auric, Year 10, line 41).

There were others who still were not sure of their decision.

“I wasn’t going to take it but then I was ill so I reassessed my options and now I’m probably going to do it at uni, so, yeah. It was second choice but now I’m actually happy I kept it on.” (Milhaud, year 13, lines 30-31).

“Yeah, I might do it.” (Tailleferre, Year 11, line 74).

“Yeah, I’m probably going to take it at A Level as well.” (Poulenc Independent, Year 11, line 82).

In addition to these responses, some pupils expressed a desire to continue their involvement with music but did not want to study it formally. For these pupils, their enjoyment of playing their instruments was enough and they were happy to continue music as an extra-curricular activity.

“I think I wanna keep it more as, like, make sure I keep it more as an enjoyment, rather than a chore because it’s my job, but I would like to go into something to do with music.” (Milhaud, Year 12, lines 45-46).

“Yeah, I think I’ll keep up [playing]” (Milhaud, Year 13, line 40).

“I’m not sure. Maybe side by side, but not as a subject.” (Poulenc Independent, Year 12, line 47).

“I might not pursue it later, like, I might not take it as a subject but I wanted it to continue as much as I could.” (Poulenc Independent, Year 12, lines 41-42).

“I’m probably going to do something else and that. But I go to music school down L [town where Auric is situated], and I’m still going to keep up with that.” (Auric, Year 11, lines 50-51).

“In some form probably, like after school, performing. But I’m not sure.” (Auric, Year 11, line 66).

There were pupils in Key Stage 4 at all schools who had made the decision not to continue with music at the post-16 level. There was a feeling amongst many that the content of AS and A Level music was much more difficult than GCSE and that it would be too hard for them to continue at a higher level.

“I know that, like, A Level, there isn’t really, like, massive success, particularly at this school, because it’s a massive step up.” (Milhaud, Year 10, lines 84-85).

“...because I’m having difficulty in GCSE, A Level would just be so much harder, I wouldn’t be able to take it.” (Honegger Grammar, GCSE, lines 76-77).

“I don’t think I’ll take it, like, partly because I want to do other stuff, but also because loads of Year 12s have told me not to do it.” (Honegger Grammar, GCSE, lines 79-80).

“No, I’m definitely not doing it!” (Honegger Grammar, GCSE, line 82).

“No, I’d fail it!” (Auric, Year 11, line 76).

For some, their experience at GCSE had been disappointing (usually because of the syllabus being followed and the emphasis on music theory) and they did not wish to continue studying music in this way any further.

“It sort of put me off A Level.” (Milhaud, Year 11, line 104).

“If I could go back and start again, I’d say ‘stuff music’” (Milhaud, Year 11, line 48).

“I think if it was performing or something it might be more of an option.” (Honegger Grammar, GCSE, line 86).

At Milhaud and Durey Academy, pupils had not necessarily had negative experiences at GCSE, but they had decided there were other subjects that they wished to pursue.

“And also there are so many other subjects that I wanna do at A Level.” (Milhaud, Year 10, line 92).

“There’s other things I wanna do.” (Durey Academy, Year 10, line 61).

At Poulenc Independent and Durey Academy, some pupils in Year 10 had not really considered their options post 16.

“Ain’t thought about it.” (Durey Academy, Year 10, line 54).

“I haven’t thought about it.” (Poulenc Independent, Year 10, line 135).

At Tailleferre, one pupil had wanted to continue music post-16, but was prevented from doing so by the school’s decision to only offer BTEC rather than GCSE. The school which the pupil wanted to attend for sixth form did not recognise this as an acceptable subject for their entry requirements as BTECs were often considered second rate qualifications.

6.4 Reasons for giving up music

The final theme from the thematic analysis revealed pupils' reasons for giving up instrumental lessons or for not ever having them. These reasons could be clearly divided into three sub-themes. These were reasons related to home factors, reasons related to school factors and reasons that related to the pupils themselves and are outlined in Figure 6.3

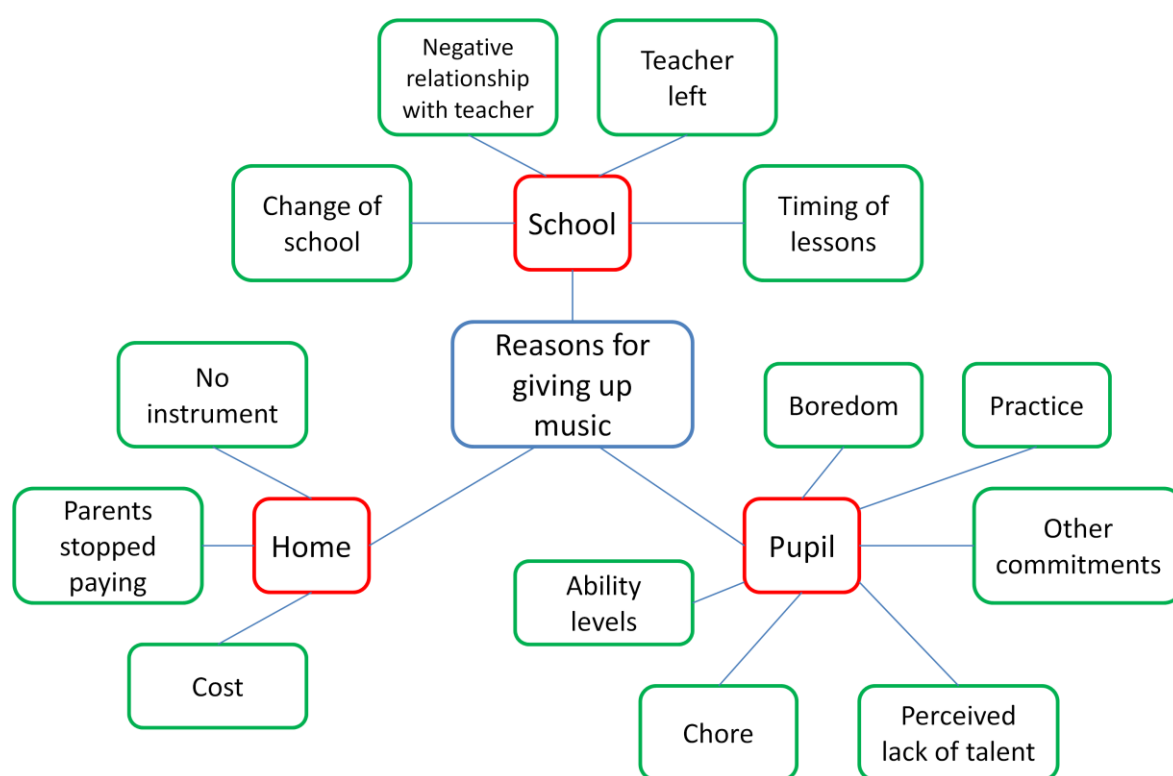


Figure 6.3 Thematic map showing sub-themes of why pupils gave up lessons.

6.4.1 Home

For a number of pupils, the additional cost of instrumental lessons was one of the main reasons that pupils had stopped lessons, or in some case never started. Although instrumental lessons were often subsidised heavily (except for Poulenc Independent) they were often perceived as being expensive by the pupils and a luxury that could not be afforded by many. This also related to equipment and the

need to buy better quality instruments as pupils progressed as well as the high cost of graded examinations.

“...I had singing lessons but then the teacher was ill for a really long time and it cost quite a bit so we didn’t do it again.” (Milhaud, Year 9, used to have instrumental lessons, lines 31-32).

“You have to get a lot better equipment which costs loads and the exams also cost loads as well.” (Honegger Grammar, Year 9, currently has instrumental lessons, lines 118-119).

“I started half way through year 5 and then I just stopped in Year 6 because my mum didn’t have enough money to keep them up – it was quite expensive.” (Auric, Year 7, used to have instrumental lessons, lines 21-22).

For a few pupils, lack of an instrument or the cost of repairing an instrument led to the eventual cessation of lessons.

“I didn’t give up, it’s just I ain’t got a drum kit at my house.” (Tailleferre, Year 7, used to have instrumental lessons, line 21).

“My flute broke.” (Tailleferre, Year 7, used to have instrumental lessons, line 2).

For one pupil at Tailleferre, their lessons stopped when they failed to practice enough.

“I dunno, it just felt like, well I just used to, like, didn’t practice and so my dad stopped paying.” (Tailleferre, Year 8 used to have instrumental lessons, line 19).

Pupils talked in a very matter of fact manner about their financial situations. They were not always from schools situated in low socio-economic areas. In fact, several comments were made by pupils at Milhaud, although as has been seen in section 3.3.1, many of the parents at this school had made financial sacrifices in order to move into the catchment area for this over-subscribed school.

6.4.2 School

Pupils at all six schools cited school-based reasons for giving up instrumental lessons that included changing school (often at the transition point between

primary and secondary school), negative relationships with instrumental teachers and instrumental teachers leaving.

“But then I stopped because I went to a different school.” (Honegger Grammar, Year 7, used to have instrumental lessons, line 150).

“I used to play guitar. I had lessons at the music school in L [town where Auric is situated] at the old prison, but I did that for about two and a half years and then I started coming here.” (Auric, Year 9, used to have instrumental lessons, lines 3-4).

For some pupils the timing of lessons was a factor in their decision to give up learning an instrument.

“And sometimes I had to do it in lunch and I didn’t really like doing it then.” (Milhaud, Year 7, used to have instrumental lessons, line 19).

“...I didn’t like having them in the middle of lessons and stuff, and I just didn’t have lessons outside of school so I sort of stopped.” (Auric, Year 8, used to have instrumental lessons, lines 14-15).

For others, their instrumental teacher left and was not replaced so lessons had to stop.

“We had an outside teacher and they stopped coming.” (Durey Academy, Year 8, used to have instrumental lessons, line 17).

“It was about one or two years and then our teacher just left.” (Durey Academy, Year 9, used to have instrumental lessons, line 19).

“Um, my teacher quit so I had no one to teach me.” (Poulenc Independent, Year 9, used to have instrumental lessons, line 202).

“The lady left and we didn’t get to do it anymore.” (Auric, Year 7, used to have instrumental lessons, line 15).

A large number of pupils revealed that very negative relationships with their instrumental teacher led to them decide to stop having instrumental lessons. For some, new instrumental teachers were not as good as their previous teachers, for others the teachers were too strict. Some pupils did not enjoy the material they were learning and others thought that the teacher was not very good at their job.

“...I was really, really into my drums but this teacher had helped me, like, all the way through my years, but then he left and then the new teacher, I thought his teaching style wasn’t very good cos I felt like we’d been taught in this way and then he came and, like, reversed it all straight away and um I just felt like the teacher I had was, like, the best teacher I ever had with drums, so that’s why I quit really.” (Milhaud, Year 9, used to have instrumental lessons, lines 15-20).

“I played violin at primary school and I gave up because I didn’t like the teacher.” (Tailleferre, Year 9, used to have instrumental lessons, line 7).

“I didn’t like my teacher. She was horrible.” (Poulenc Independent, Year 9, used to have instrumental lessons, line 186).

“Because I didn’t particularly think that the guitar teacher was that good.” (Auric, Year 7, used to have instrumental lessons, line 19).

Clearly, the relationship between pupil and teacher was an important one. It could either foster a life-long love of music and playing instruments or it could cause irreparable damage to the point where pupils may have felt that they never wanted to learn an instrument again. At the point in time that the research took place, some pupils clearly felt that they had been put off learning an instrument due to their experiences, but this would not necessarily mean that they would not consider trying again in the future.

6.4.3 Pupils

Despite these external influences, pupils referred to a number of personal reasons why they decided to stop having instrumental lessons, either on a certain instrument or completely. Some of these reasons stemmed from internal motivation issues, such as pupils who gave up due to boredom, lack of enjoyment or not wanting to practice.

“I just didn’t really enjoy it anymore.” (Milhaud, Year 7, used to have instrumental lessons, line 7).

“Sometimes I think I’d quite like to play keyboard again, but then I think ‘no’, mainly because all you do is practice it and it’s boring.” (Honegger Grammar, Year 8, used to have instrumental lessons, lines 167-168).

“When I was playing guitar, I was sort of, like, falling behind on, like, the practice so I just, like, gave up.” (Tailleferre, Year 8, used to have instrumental lessons, lines 25-26).

“I used to play keyboard in primary for, like, 3 years but then I just got bored of it, cos we kept doing the same stuff and I got bored.” (Auric, Year 9, used to have instrumental lessons, lines 13-14).

Some pupils had other commitments and as a result they did not have the time to devote to either music lessons or practice. At the same time, they were realistic in their views that learning an instrument required time and a commitment to practice if any progress was to be made.

“I started guitar in year 3 and, um, I finished near the end of year five and I finished because I didn’t have enough time to practice because I did quite a lot of things after school.” (Milhaud, Year 7, used to have instrumental lessons, lines 15-16).

“Um, I just have too much to do, like I play so much rugby and hockey and gym and everything that I just don’t have the time.” (Honegger Grammar, Year 9, does not have instrumental lessons, lines 8-9).

“I didn’t have time to practice.” (Poulenc Independent, Year 9, used to have instrumental lessons, line 200).

“It was quite a while ago, about a year, and I only did it for a short while and I stopped because I had other commitments like sport and stuff, so...” (Auric, Year 8, used to have instrumental lessons, lines 11-12).

The final subgroup of respondents claimed that they were not very good at playing instruments and lacked the talent they perceived they needed in order to continue or make progress. The following quotes demonstrate the pupils’ reasons for giving up instrumental lessons or not attempting to learn an instrument.

“I used to play the violin...so I started in year four and then quitted [sic] half way through year six because everyone else was really good and I wasn’t.” (Milhaud, Year 7, used to have instrumental lessons, lines 12-14).

“I think whenever anyone takes up music lessons they’ve always got that dream of standing up on a big stage in front of thousands of people in like a big pop band or whatever, and it’s kind of, like, I think that’s the reason I gave up, I was kind of like ‘I’m never gonna be that good, why am I bothering?’...” (Milhaud, Year 9, used to have instrumental lessons, lines 189-192).

“I can’t read music at all for example, so I can’t tell the difference between the notes.” (Honegger Grammar, Year 9, does not have instrumental lessons, line 4).

“I am interested but, well, I don’t think I’ve got enough talent.” (Tailleferre, Year 7, does not have instrumental lessons, line 4).

“I don’t think I can do it. I don’t think I can play an instrument.” (Tailleferre, Year 7, does not have instrumental lessons, line 5).

These comments generally came from the younger year groups, and perhaps as they continued through Key Stage 3 and gained more experience in curriculum music their beliefs would change.

6.5 Conclusion

In this chapter, I have set out the reasons why pupils in this study chose to stop instrumental lessons as well as introduced the results of the thematic analysis in relation to choosing music as an optional subject to study post-16 and post-18. In the following chapter, I will discuss the interaction of pupils, home and school and introduce the concept of ‘the triad’.

Chapter 7 – The triad of home, school and child

This final chapter of results will outline the findings from the research in relation to the interaction of home, school and child (the triad). Thematic analysis of the focus groups will be presented in addition to statistical results showing the influence of the home on children's instrumental learning.

Thematic analysis of the pupil focus groups revealed three main themes. These were people at home who played instruments, the musical culture at home, and the pupils' perceptions of parental support and are shown in Figure 7.1

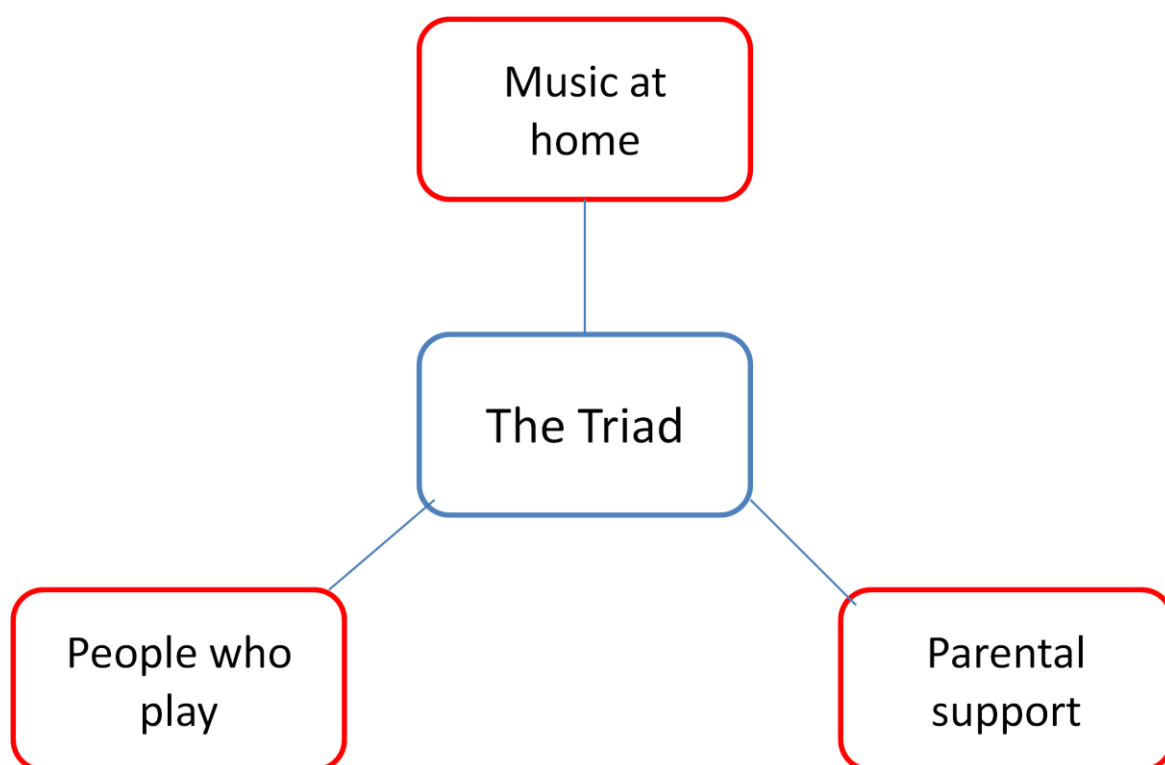


Figure 7.1 Final thematic map for the influence of the home.

Coding of the data also revealed a number of sub-themes, as shown in the initial thematic map in Figure 7.2.

7.1 People who play

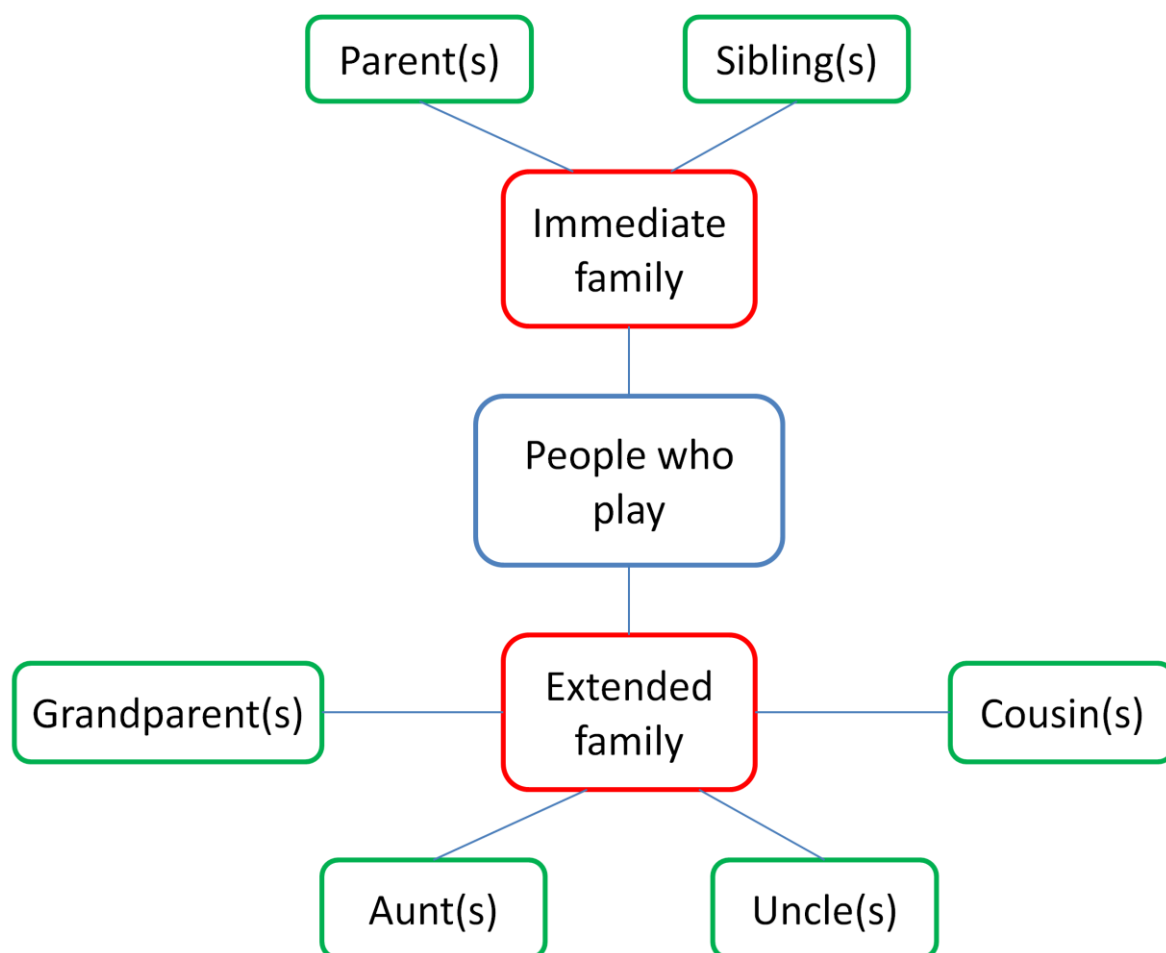


Figure 7.2 Initial thematic map showing the sub-themes for people who play

There were a number of different family members who played instruments, either in the pupils' immediate family or their extended family. Immediate family included parents, step-parents or siblings and extended family included grandparents, uncles, aunts and cousins. A wide range of instruments and musical styles were present as were the standards achieved on the instruments. Some pupils had relatives who had only recently begun learning, some had relatives who could be described as amateur musicians, and some had professional or semi-professional musicians in their families.

7.1.1 Immediate family

Responses from the focus groups indicated that instrumental learning in the immediate family was more prevalent than in the extended family. Pupils in all year groups and all focus group conditions reported instrumental learning taking place. A number of pupils had siblings who played as shown in the following responses.

“My brother plays the violin and my sister plays the guitar and the cello.” (Milhaud, Year 7, does not have instrumental lessons, line 15).

“My brother’s at music college doing music.” (Poulenc Independent, Year 9, currently has instrumental lessons, lesson 129).

“My sister, she plays violin, but she learnt in primary school and now she’s in year 10 and she still plays it. She started playing piano just a couple of years ago.” (Auric, Year 7, currently has instrumental lessons, lines 30-31).

Other pupils reported that a parent or step-parent played an instrument.

“Yeah, my dad’s um a musician, he plays blues guitar.” (Tailleferre, Year 8, used to have instrumental lessons, line 30).

“My dad sings in a band and they’ve been to, like, Holland and Germany and stuff but they’re not that good, I don’t like them.” (Auric, Year 8, used to have instrumental lessons, lines 29-30).

A number of pupils had both siblings and parents who played musical instruments.

“Um, my brother plays bass...my mum sings and plays piano...my dad plays a bit of guitar...” (Milhaud, Year 9, used to have instrumental lessons, lines 59-60).

“Well, my dad used to play the banjo, guitar, piano, keyboard. My mum can play guitar and my brother can play guitar.” (Durey Academy, Year 10, lines 16-17).

“My brother and my mum play the clarinet and the piano and my dad used to play the violin and my sister sings and is starting the harp.” (Auric, Year 8, currently has instrumental lessons, lines 16-17).

All families of instruments were represented as were different styles of music, however there were no patterns between these and the different schools.

7.1.2 Extended family

In addition to members of immediate family, a number of pupils had extended family who played instruments. These were predominantly cousins and aunts or uncles.

“...my auntie plays, like, the piano and the guitar and the ukulele...”
(Milhaud, Year 13, lines 7-8).

“My uncle plays guitar and bass and my cousin plays drums.” (Tailleferre, Year 9, currently has instrumental lessons, line 20).

“My uncle and my two cousins play the piano.” (Auric, Year 7, used to have instrumental lessons, line 39).

As with the results from the immediate family in section 7.1.1, a variety of instruments were represented although no patterns emerged between the different schools.

7.1.3 The Influence of the home on children’s music making

Clearly, there were many family members who were actively involved in music making at home, but to what extent did this influence pupils’ involvement in instrumental lessons either at school or outside of school? Responses from the focus groups were analysed to examine if there was a correlation between family members playing an instrument and pupils’ musical experience (either learning an instrument, used to learn an instrument or did not learn an instrument). The qualitative data was quantified in order to do this. Key Stage 4 and 5 pupils were assumed to be learning an instrument as they had opted for music-based courses, all of which required some element of performance. Table 7.1 shows the raw data for responses taken from the focus groups across all six schools.

Family member plays?	Currently has lessons	Does not have lessons	Used to have lessons	Key Stage Four and Five
Yes	41	28	41	84
No	12	11	14	34

Table 7.1 Focus group responses for how many family members played an instrument.

Spearman's Rho was applied to the data to test for correlation. The correlation between family members playing an instrument and pupils playing was not significant ($r = .045$, $N = 265$, $p = .462$). Pupils were no more likely to learn an instrument if a family member played than if they did not.

7.2 Music at Home

The second theme of the thematic analysis was music at home. This referred to the amount of music that pupils perceived as being present in the home environment.

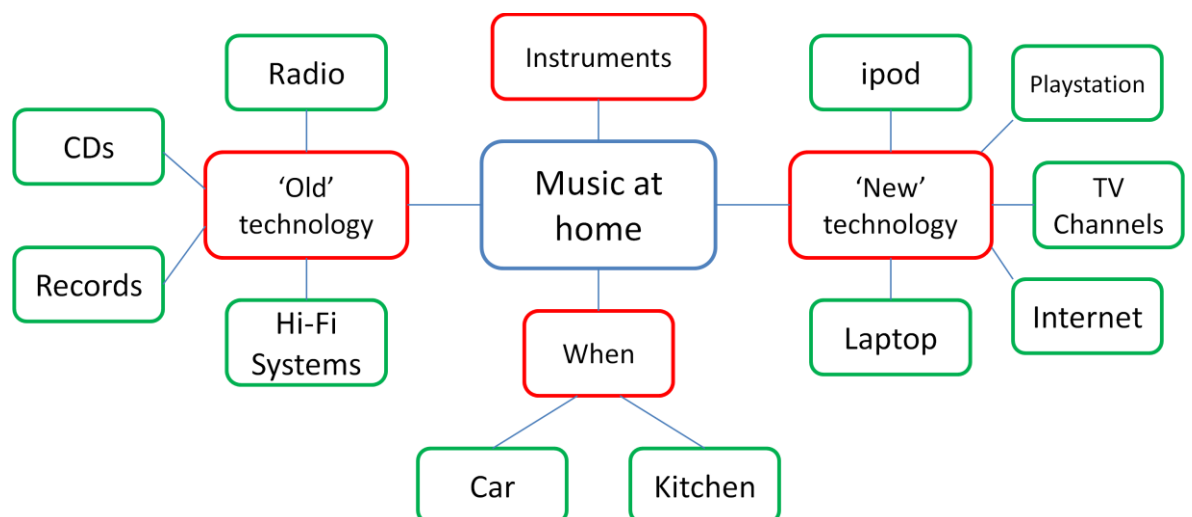


Figure 7.3 Initial thematic map showing the sub-themes for music at home

Three sub themes emerged as part of the analysis as shown in Figure 7.3. These were instruments that were present in the home, when music was most often present and the use of either technology, either 'old' or 'new', to listen to music. Pupils often used the terms 'we' and 'as a family' when describing their musical experiences at home, suggesting that music was an activity which families often did together.

7.2.1 Instruments

There were only two schools where pupils talked about instruments being present in the home. These were Milhaud and Honegger Grammar. These two schools had pupils from higher socio-economic backgrounds and so parents were more likely to be able to afford to buy instruments for their children and themselves. Although Poulenc Independent had a large number of instrumentalists, it was a boarding school and, as such, the majority of pupils spent a significant amount of time at school rather than at home.

"We've got a piano and five guitars and then we just listen to music."
(Milhaud, Year 9, currently has instrumental lessons, line 27).

"Well, my brother always plays music and my sister's always playing music and I'm always playing music and my dad's, like, practising and so, yes, there's normally loads of music going on at the same time." (Honegger Grammar, Year 8, currently has instrumental lessons, lines 132-134).

"...we have loads of instruments in our house, that's how I started. We've got, like, five guitars and three pianos and a drum kit and stuff..."
(Honegger Grammar, Year 9, used to have instrumental lessons, lines 16-17).

"Well, we have, like, a music room in our house where we have the grand piano, a keyboard and guitars and a drum and stuff..." (Honegger Grammar, Year 9, used to have instrumental lessons, lines 114-115).

Pupils from other schools may have had instruments at home (especially those who were currently learning) but their answers focused mainly on listening to music rather than playing it.

7.2.2 Where families listen to music

The most popular places for families to listen to music were in the car and in the kitchen. Pupils from all six schools cited these in their focus groups which suggested that music still had a place within the home and had not been completely overtaken by video games and television.

“...we listen to it in the car on the way to, like, see someone.” (Milhaud, Year 7, does not have instrumental lessons, line 22).

“We always have music on in the kitchen or someone’s just playing.” (Milhaud, Year 8, currently has instrumental lessons, line 29).

“We listen to the radio quite a lot in the car...” (Milhaud, Year 8, used to have instrumental lessons, line 32).

“Yeah, if my mum and dad are cooking they’ll put a CD...on...” (Auric, Year 9, used to have instrumental lessons, lines 30-31).

Although some pupils in the course of the focus groups talked about music as a solitary activity (listening to music through headphones or in their own rooms), listening to the radio in the car on the way to or from school or in the kitchen was a more social activity involving all members of the immediate family.

7.2.3 “Old Technology”

In addition to pupils discussing where they and their families listened to music, analysis of their responses showed two main vehicles for listening to music.

“I listen to it [the radio] every night, all night.” (Milhaud, Year 7, does not have instrumental lessons, line 120).

“My dad likes music. In our front room we’ve got, like, a shelf that’s stacked with CDs.” (Milhaud, Year 9, does not currently have instrumental lessons, line 31).

“We have loads because my dad has, like, a hi-fi and music shop and we do quite a lot to do with music and concerts and stuff.” (Milhaud, Year 9, does not currently have instrumental lessons, lines 29-30).

“My dad’s a record collector.” (Tailleferre, Year 8, used to have instrumental lessons, line 40).

'Old technology' referred to more traditional methods such as radios, CDs and records and music systems such as hi-fis.

7.2.4 "New Technology"

'New technology' referred to more modern ways of accessing music, including mp3 players, games consoles, the internet and through television channels.

These experiences were far less interactive and family-orientated compared to those experiences with 'old' technology. Many of the responses used 'I' instead of 'we', suggesting a more solitary activity.

"I use the computer and put, like, YouTube on and listen to music."
(Milhaud, Year 7, used to have instrumental lessons, line 36).

"We're quite into our music in our family, we have, like, my dad has, like, a lot of songs on his phone, his iphone, and I've got an ipod and I've virtually filled up all the memory and um we're just into our music..." (Milhaud, Year 9, used to have instrumental lessons, lines 67-69).

"In our house everyone has, like, their own, like I'll be upstairs listening to it on my phone or ipod, then my sister'll be, like, on her ipod, and my mum's downstairs listening to it on the TV..." (Tailleferre, Year 9, used to have instrumental lessons, lines 51-52).

"...my stepdad puts music on the Playstation and we listen to that." (Durey Academy, Year 7, used to have instrumental lessons, line 27).

"We don't really have CDs, but sometimes I'll just pick some music channels on TV." (Durey Academy, Year 8, currently has instrumental lessons, line 37).

'New technology' was as popular as the 'old technology' amongst pupils at all schools, given that new technology was more expensive. This suggested that socio-economic factors did not affect the home resources as much as they affected other musical activities such as instrumental lessons. It implies that parents were perhaps more willing to pay for these items of technology than for instrumental lessons, or that they perceived these items to be less expensive. It could also have been the result of pupils wanting the latest gadgets in order to

keep up with their peers and pupils' greater interest in listening to music and watching music videos than actually learning to play an instrument.

Many families most probably already had existing items such as TVs and games consoles, but with advanced technology these had developed into additional methods of playing music. Whilst the music channel MTV had been in existence for a number of years at the time the research took place, the advent of digital and satellite television had seen an increase in the number of music channels available as well as the ability to listen to FM radio stations through television channels. Portable devices had also evolved from the Walkman tape cassette player, to CD and minidisc players and most recently mp3 players such as Apple's ipod. In addition to this, mobile phones had evolved so that many of them also had mp3 capabilities, encompassing two devices in one. An increasing number also had internet access, making music more and more accessible (and often free) to young people. Pupils were more easily able to access music in its many forms in this generation than in any previous generation, although as has been seen in their focus group responses, older technology such as radios and CDs were still relatively popular. This could be attributed to the importance that some families placed on sharing family time together, often accompanied by music or by using music as a vehicle to create family time together.

7.3 Parental Support

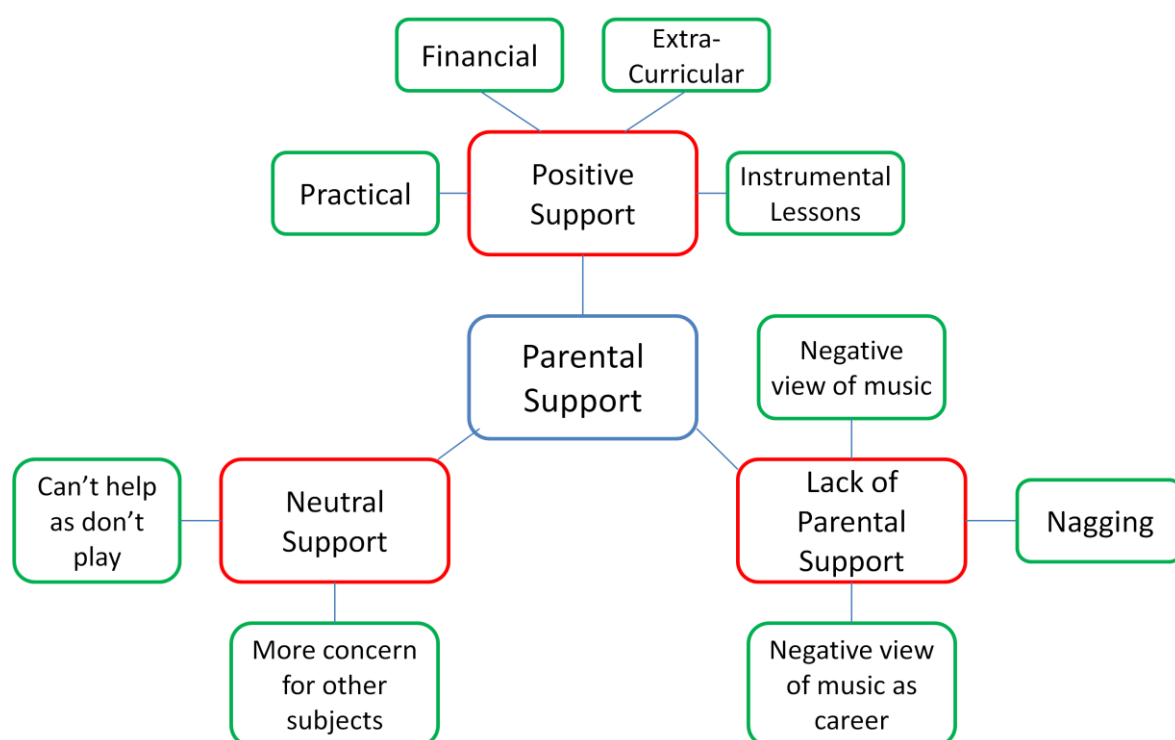


Figure 7.4 Initial thematic map showing the sub-themes for parental support

The final theme from the thematic analysis revealed the pupils' perception of parental support in relation to instrumental learning and participation in musical activities. Pupil responses were categorised into positive support, neutral support and a lack of support.

7.3.1 Positive support

Positive support was evident in four areas. These were general support for their children's musical involvement, practical support, for example help or encouragement with practice, the financial support of paying for instrumental lessons, and support for instrumental lessons and extra-curricular activities. Responses came from pupils who were currently having instrumental lessons in Key Stage 3 or who had opted for music at Key Stage 4 or 5.

The majority of comments relating to general parental support did not mention specific examples of how pupils felt they were supported at home. Pupils knew that their parents were supportive but did not quantify the ways in which this support was offered.

“My mum is really supportive. Um, she’s done loads of things like musically and performing wise...um, but no, I think my dad is also quite supportive...” (Honegger Grammar, GCSE, lines 177-178).

“I think our families probably do [support us] because we’re musical.” (Tailleferre, Year 8, currently has instrumental lessons, line 89).

“Yeah, my parents are supportive, yeah.” (Poulenc Independent, Year 13, line 151).

“My mum is like my biggest fan!” (Auric, Year 10, line 68).

At Tailleferre, one pupil, and at Poulenc Independent, three pupils gave more specific examples of the perceived general support from their parents.

“My mum’s well up for me playing the guitar.” (Tailleferre, Year 7, currently has instrumental lessons, line 66).

“They think it’s, like, a really good thing to have something other than academics.” (Poulenc Independent, Year 10, line 213).

“Yeah, they encouraged me to do, uh, to do music for GCSE, so yeah.” (Poulenc Independent, Year 10, line 215).

“My parents do as much music as they can as well, like they’re both in The Armed Man and they both join in and everything.” (Poulenc Independent, Year 11, lines 167-168).

A number of pupils discussed the practical support that they felt they received at home. This was often ‘hands on’ support either encouraging practice (but without crossing the line into nagging) or using parents’ own musical knowledge to help and support their children’s instrumental playing. This was less evident at Durey Academy and Poulenc Independent, most likely because of the lack of instrumental lessons at Durey Academy and the boarding status of many of the

pupils at Poulenc Independent, whose parents were not present during the school year.

“My mum always reminds me to go and practice. I practice on my own sometimes, but then I’ll just be like, can’t be bothered and I’ll be like, ‘I’ve got homework’ and she’s like, ‘that’s homework too.’” (Milhaud, Year 8, currently has instrumental lessons, lines 87-89).

“Well, my mum teaches violin anyway, so she helps me a lot with music and stuff which is really good and she’s really supportive.” (Milhaud, Year 10, lines 181-182).

“My dad did music at uni, so he was always supporting me and my mum thinks as long as I really actually do want to do it, if I can make something out of it, then she’ll support it, so yeah, it’s good.” (Honegger Grammar, Sixth form, lines 156-158).

“She makes me practice as well, so yeah.” (Tailleferre, Year 11, line 99).

Financial support was also evident from the focus groups at three schools and appreciated by the pupils themselves. These pupils had an understanding of the cost of instrumental lessons and occasionally, where parents could not afford lessons, other members of the family stepped in to help.

“My parents, um, like, let me go on the drums every night which is quite good and, like, they pay for my drum lessons and stuff.” (Milhaud, Year 10, lines 96-97).

“My granddad supports me in my piano playing...it’s like fifty quid a month or something, it’s a lot of money.” (Milhaud, Year 11, lines 172-173).

“My mum pays for my violin and piano lessons.” (Tailleferre, Year 11, line 94).

“My nan and granddad support my sister because my mum doesn’t have enough money for my sister to have lessons so my nan and granddad pay for her.” (Auric, Year 7, currently has instrumental lessons, lines 111-112).

No responses concerning financial support were recorded from Honegger Grammar, Durey Academy or Poulenc Independent. The lack of instrumental lessons at Durey Academy was the most likely explanation for this, as pupils learning an instrument at school were learning in extra-curricular clubs. The pupils at Poulenc Independent were probably less aware of the financial cost of lessons

as their parents were paying fees for their basic schooling and accommodation. With a large number of pupils involved in peripatetic lessons at Honegger Grammar and parents from higher socio-economic backgrounds who had been willing to pay for extra entrance exam tuition, it could be concluded that pupils here were also less aware of the additional cost of instrumental lessons. The final area of support was in relation to instrumental playing and extra-curricular activities. This was not only attendance at concerts and other performances, but listening to pupils practising or playing at home.

“My mum’s very supportive of extra-curricular stuff...she’s very supportive of doing music as an extra-curricular activity.” (Milhaud, Year 10, lines 185-187).

“Um, well yeah. My parents are really supportive in regards to taking me to all my clubs and stuff but I think my mum’s a little bit unsure with regards to, like, doing it at university, cos she thinks that the career prospects and stuff aren’t as good as other degrees, so she’s a little bit worried about that, but on the whole they’re really supportive.” (Honegger Grammar, Sixth form, lines 168-171).

“Yeah, they’ve come to a few gigs and like Music Makers which is an after school club on Mondays and my mum’s come to that.” (Auric, Year 9, currently has instrumental lessons, lines 125-126).

The pupils clearly valued the parental support they received for their musical activities, although not all parents were able to offer support of a practical nature as will be seen in section 7.3.2.

7.3.2 Neutral support

A handful of pupils stated that their parents were unable to offer them any practical support as they did not play instruments or understand music and so were unable to help them with their practice.

“It’s quite hard cos they don’t really play music or know anything about it, my parents, so it’s, they can’t really help me.” (Milhaud, Year 10, lines 175-176).

“...she can’t help me with the theory stuff cos, like, she hasn’t taken music or anything...” (Milhaud, Year 10, lines 185-186).

“They’re, like, I don’t know, they pay a lot more attention to other subjects than they do music ...” (Milhaud, Year 10, lines 93-94).

“They are, but my mum’s, like, concerned about other subjects rather than music.” (Tailleferre, Year 11, line 119).

“They’re pretty neutral really. They think that if I like it then I’m going to just do it myself sort of thing. They’re not very musical, so it’s kind of hard for them to get really supportive.” (Auric, Year 11, lines 116-118).

This, however, was not necessarily negative and so these responses were categorised as ‘neutral’.

7.3.3 Lack of support

Finally, there were those responses where pupils did not receive support from their parents. Pupils cited examples of negative parental perception of music as a subject and as a career option and nagging pupils to practice rather than encouraging them.

“Well, my mum tells me off if I don’t come to the flute group which I do at the moment.” (Honegger Grammar, Year 7, currently has instrumental lessons, line 306).

“My dad doesn’t like me playing instruments. He thinks it’s a waste of time and that I’m not going to get anywhere with it in the future...” (Tailleferre, Year 8, currently has instrumental lessons, lines 105-106).

“My parents don’t think it’s important...” (Poulenc Independent, Year 9, used to have instrumental lessons, line 321).

“My parents wanted me to do something more academic.” (Poulenc Independent, Year 10, line 110).

“After I’ve done an hour on my piano, my mum says, ‘keep playing that song...’ for my grade and she gets really angry.” (Auric, Year 7, currently has instrumental lessons, lines 80-81).

Although in section 6.4.1. financial reasons were often cited for pupils giving up instrumental lessons, there was no mention in the focus group responses of

parents or carers being unable to support pupils in instrumental lessons due to cost.

7.4 Specific pupil-parent responses

228 questionnaires were received where the responses of pupils and parents could be matched by name. 11 of these were then removed from the sample due to missing questionnaire responses. This left a sample size of 217. Pupil-parent responses for the combined sub-scale regarding views on the importance of music were then compared.

Of the viable questionnaires, 79 responses were identical for both the matching pupil and parent questionnaires. This corresponded to 36%. 125 responses (58%) were within one point of each other on the Likert scale, for example the difference between agreeing with a statement, or agreeing strongly with a statement. 13 responses (6%) had differences on the Likert scale of two or more points. Overall, 94% of parents and pupils exhibited the same or similar responses regarding the importance of music, which suggested that their views were in line with each other, in this particular sample. As the questionnaires were received from all six schools, it would also suggest that this was not unique to any particular school or school culture. Finally, it would suggest that the home and family influence is as important today as it was when Lacey and his contemporaries were carrying out their school-based studies.

7.5 Conclusion

In this final chapter of results, I analysed the findings from the research in relation to the interaction of home, school and child and introduced the concept of 'the triad'. Thematic analysis of the focus groups has been presented in addition to statistical results which showed the influence of the home on children's instrumental learning. In Chapter 8, the main findings of the research study will be synthesised and summarised.

Chapter 8 – Discussion

8.1 Introduction

This study set out to examine secondary school pupils' musical participation within the context of school culture. In order to do this, I undertook an ethnographic study involving six secondary schools in three counties in the South West of England. The study took place over a period of three academic years, from September 2009 to July 2012.

Four research aims guided my research, in addition to a model which was developed from Bronfenbrenner's model of ecological development and aspects of expectancy-value theory. The research aims were as follows:

Aim 1: *To investigate if musical participation differs by school type.*

Aim 2: *To investigate how music fits within the culture of the school.*

Aim 3: *To establish how music fits into children's everyday lives and cultures.*

Aim 4: *To determine if the views about music at home, school and in the wider environment correspond and, in particular, if the views of home and school complement each other.*

As argued in Chapter 2, ethnography was the most appropriate methodology with which to study the culture of individual schools. The multidimensional approach of ethnography allows the researcher to consider the many points of view and examine the social relations which are present in organisations. Erickson (1987) viewed schools as small communities which could be explored through the people present and their status, roles and beliefs. This methodology allowed me to form a detailed picture of each school through immersion in the school environments. It also enabled me to examine the attitudes of pupils, parents and staff through focus groups and interviews.

8.2 Summary of the Main Findings

The review of the literature in Chapter 1 and analysis of the data revealed four main areas of interest. These were teaching and learning, attitudes towards music, continuation of music education and music and the family. The results of the present study supported previous findings in relation to school culture, attitudes towards music and issues surrounding continuation of instrumental lessons. The structures and traditions or generic culture as outlined by Prosser (1999) in section 1.4.1. was evident in the six schools which took part in the research. There were differences between the independent, grammar and middle-class state school and the three state schools located in lower socio-economic areas. Each school also had its unique culture as demonstrated through aspects of teaching and learning and attitudes towards music.

Pupils in the study displayed positive attitudes towards music which were also found in the work of Lamont et al. (2003) and Button (2006). Girls displayed more positive attitudes than boys which Lamont (2002) also found in her work. Finally, the reasons that pupils in the current research gave for giving up instrumental lessons, such as cost, poor pupil-teacher relationships and a lack of motivation were also seen in previous studies by Klindest (1991) and Hallam (1998).

The four areas of interest also fit within the context of the model which was developed in Chapter 1 and the systems which were being studied. Teaching and learning fit within the microsystem of school and was also present in the exosystem of the Local Education Authority and the wider school system and social conditions which formed the macrosystem. Attitudes towards music were present in the microsystems and their interaction, but were also influenced by the macrosystems. The continuation of music education was seen within the

microsystems and their interactions within the mesosystem. Music and the family were present in all but the exosystem.

8.3 Discussion of the main findings in relation to the research aims

I will now discuss the main findings of the study in relation to the four research aims and link them with the relevant literature.

8.3.1 Research Aim: To Investigate if music participation differs by school type.

The amount of music participation in the schools involved in the study was determined through instrumental lessons, extra-curricular activities and uptake at Key Stage 4 and Key Stage 5. Participation in instrumental lessons differed by school type. The number of peripatetic teachers varied from none at Durey Academy to 24 at Poulenc Independent School. This affected the opportunities available to the pupils at these two schools in terms of participating in instrumental lessons. The availability also reflected the funding available to the school, with Durey Academy having no additional funding for instrumental lessons and parents at Poulenc Independent School paying the total cost of these lessons. However, opportunities for instrumental learning at Durey Academy were created by the music teachers through after school clubs which allowed pupils to participate in limited extra-curricular music activities. The number of peripatetic instrumental staff across all schools illustrated a clear divide between the socio-economic backgrounds of the pupils and parents and also the location of the school. The numbers of peripatetic teachers at Poulenc Independent, Honegger Grammar and

Milhaud were in double figures, whereas Durey Academy, Tailleferre and Auric had five or less peripatetic teachers and less choice in the range of instrumental lessons offered, limiting the opportunities for pupils to participate. Poulenc Independent, Honegger Grammar and Milhaud were fee paying, selective and located in a middle class area respectively. Whole school GCSE and A Level exam results reflected the high levels of academic achievement in these three schools and observations showed high levels of engagement in lessons. The types of instrumental lessons on offer in addition to the extra-curricular ensembles reflected the musical tradition of these schools. Levels of parental support were also high. These three schools demonstrated Lacey's (1970) perception of a grammar school culture, consisting of academic achievement, middle class values, good behaviour and parental interest and encouragement.

The divide observed in the number of peripatetic staff at the schools also occurred in the number of pupils learning an instrument in school. Poulenc Independent School, Honegger Grammar and Milhaud had more pupils learning an instrument than Durey Academy, Tailleferre and Auric. There were six times as many pupils learning an instrument at Honegger Grammar than there were at Tailleferre, despite its performing arts status. The situation was different for pupils learning an instrument outside school. Due to the number of pupils boarding at Poulenc Independent School, there were much lower numbers of pupils learning an instrument outside school than at school. The opposite was true of Auric, where many more pupils learnt an instrument outside school, reflecting the local town's brass band culture. For many pupils in the study, school music culture was the only one they had access to, whereas for pupils at Auric, the many external musical opportunities widened the circles of music culture.

Participation also differed by school type in relation to extra-curricular activities. The number and type of extra-curricular activities varied between schools, as did the timing of these activities. Lunchtime activities were not run at Durey Academy, Tailleferre or Auric as the lunch break was shorter than in the other three schools. The amount of unsupervised time was kept to a minimum in order to prevent poor behaviour. At Poulenc Independent School, Honegger Grammar and Milhaud a longer lunch break and peripatetic staff running instrumental groups allowed for a greater range of activities to be offered to pupils. It was also easier for pupils to attend these activities as they were part of the school day and did not require them to stay after school had ended. After school musical activities were not accessible by all pupils at Durey Academy, Tailleferre or Auric due to issues with transport. This was most strongly witnessed at Auric where additional money from the Engineering specialism had previously paid for a second 'late' bus. The withdrawal of this funding resulted in the cessation of the late bus provision. Pupils' questionnaire responses indicated that the amount of time they spent on musical activities differed by school type. Pupils at Milhaud, Honegger Grammar and Poulenc Independent School had higher response rates for spending a lot of time practising an instrument than pupils at the remaining three schools. This was also true of the number of pupils spending a lot of time on school music activities; pupils at Honegger Grammar and Poulenc Independent School reported higher response rates whereas Milhaud's pupil responses were more in line with the remaining schools. Pupils at Honegger Grammar had the highest response rate for spending a lot of time on non-school music activities which reflected the number of pupils involved in county and national music groups. Finally, the uptake of music at Key Stage 4 and Key Stage 5 differed by school type which also represented a form of musical participation. Although historically,

the uptake of music GCSE has remained consistently low at around 7% (Bray, 2000; Gill, 2012a), the uptake rate at all six schools was above the national average. The highest numbers of pupils opting for music at Key Stage 4 occurred at Milhaud, Honegger Grammar and Poulenc Independent which were also the schools where a musical culture was clearly evident both in the number of pupils learning an instrument and the amount of extra-curricular activities on offer. The lowest figures opting for music at Key Stage 4 were at Tailleferre and Durey Academy (who both offered BTEC rather than GCSE), whilst Auric's figures fell in the middle. These were also the schools which had lower numbers of pupils learning an instrument and few peripatetic teachers and extra-curricular activities. The uptake of music at Key Stage 5 has also been historically low at around 2% (Gill, 2012b), but at all the schools which had a sixth form, the uptake was higher than the national average. Whilst the percentage of pupils choosing to study music at the post-16 level appeared high, the actual number of pupils was relatively small, especially at Tailleferre which only had 15 pupils in the entire sixth form. Honegger Grammar and Milhaud's uptake again reflected the large number of instrumentalists at each school. Poulenc Independent had the largest uptake of all the schools which could have been as a result of the school offering three different courses (music, music technology and the International Baccalaureate), therefore attracting larger numbers of pupils.

In this sample of schools, music participation did differ by school type, reiterating the wider cultural differences between the schools in the Manchester studies of the 1960s and 1970s and the work of Trickett et al. (1982) who found differences between boarding and public (state) schools in the United States of America.

8.3.2 Research Aim: To investigate how music fits within the culture of the school.

A number of similarities were found in the music departments at the schools in this study. These were what Prosser (1999) referred to as 'generic culture', or in this case, 'generic school music culture'. Similarities included the location and number of music classrooms, staffing and the presence of extra-curricular activities. There were more differences than similarities between the schools, which Prosser (1999) referred to as the 'unique culture' of the school. This unique school music culture was evident in the classroom layout, teaching style, number and range of instrumental lessons offered by schools, the type of extra-curricular provision available and the varied resources which pupils were able to access at each school. It was also demonstrated through the attitudes and values of pupils, parents and teachers and the uptake of music at KS4 and KS5. However, the unique school music culture was not related to the specialism of the school. For example, Tailleferre's Performing Arts status did not increase the number of pupils participating or the opportunities available to pupils. It did, however, relate to the socio-economic background of the pupils and parents, and also the type of school (grammar and independent schools versus state schools).

As shown in Section 5.1, pupils' perceptions of the six music departments and their classroom music teachers were positive and they found their music lessons enjoyable. Their responses supported the positive attitudes towards music found in previous research by Lamont et al. (2003), Hargreaves and Marshall (2003), Button (2006) and Hargreaves et al. (2004). However, there were significant differences in attitudes between pupils regarding the importance of music as a curriculum subject between pupils at different schools, as also seen in Section 2.1.

Parents in the sample placed slightly higher importance on the value of music as a curriculum subject than pupils. Although more importance was evident in the responses from parents at Poulenc Independent, Honegger Grammar and Milhaud there were no statistically significant differences between parents at the six schools.

Whilst the head teachers or members of senior leadership at all schools expressed the view that music was an important part of their schools, this was not always felt as strongly by the heads of department or music teachers. The interviews with heads of department indicated that they perceived that music was valued at their schools but at different levels by different people, and not always by the head teacher.

Despite these positive views from music teachers and senior staff, the pupils themselves had mixed responses. Where they felt that music was valued it was largely by musical pupils and their parents, and members of the music department staff. There were several examples of teachers from other departments being involved in musical activities, such as playing an instrument, but also a number of examples of clashes with other teachers, most notably PE. Pupils from all six schools raised the issue of inequality. They often maintained that other subjects were more valued than music, especially in terms of funding and resources.

This would suggest that whilst extra-curricular music was often the public face of the school (concerts, etc), a marketing tool and a selling point, and considered an important part of the school's culture, curriculum music was not viewed in the same way.

8.3.3 Research Aim: To establish how music fits into children's everyday lives and cultures.

Although pupils in this study did not express strong views regarding the importance of music as a school subject, their questionnaire responses and focus group interviews suggested that music played a central role in their lives.

Analysis of the questionnaires showed that listening to music was the most popular activity amongst the pupils, with parental responses also supporting this finding.

There was a strong presence of music at home for the majority of pupils. This ranged from listening to the radio in the car on the way to school to a dedicated music room at home containing a variety of instruments. A large number of pupils had relatives who played instruments, mostly siblings and parents, although there were also members of the extended family who played. However, pupils were no more likely to learn an instrument if a relative played than if a relative did not play. Pupils accessed music through a variety of sources, including 'old technology' such as radios and CDs and 'new technology' such as music channels on television, ipods and games consoles. The current generation of pupils could access music more easily than those before them, and were exposed to music on a daily basis outside of the classroom.

Regardless of whether pupils were learning an instrument or not, or studying music at Key Stage 4 or Key Stage 5 or not, music was an important part of their lives. For some, music was academically important; a talent, or a skill that they were 'good at' and could pursue both for strong exam grades and as a career. For others, music provided a social life, particularly in the form of extra-curricular activities such as choirs and orchestras. A large number of pupils referred to the emotional impact of music in their lives, as a way to express their feelings,

moderate their moods and as a form of escape. Finally, and most strikingly, were those comments relating to the fundamental importance of music for some pupils. For those pupils, music meant everything to them, something which they considered a 'way of life'.

Despite these responses, there still appeared to be a disconnect between the music that pupils were exposed to in school and the music they chose to listen to and were exposed to outside school. This gap needs to be closed if pupils are to engage with school music and choose to continue studying it at aged 14 and beyond. There will always be a place in the curriculum for the Western Classical tradition, as seen by the large numbers of 'traditional' instrumentalists at some of the schools in this study. However, there are increasingly more pupils who are self taught and who have backgrounds in popular music and who struggle to access the current curriculum at Key Stage 3 and the current GCSE and AS/A Level music syllabi.

8.3.4 Research Aim: To determine if the views about music at home, school and the wider environment correspond, and, in particular, if the views of home and school are in synchronization.

The results of the current study suggest that in this sample the views of home and school did correspond. In the pupil questionnaires from the general population sample, the mean score for the response to the statement, "I think learning in music in school is important." was 3.13. The parental mean score for the response to the same question was 3.84. This suggested that although in the general population the views were not identical, they were broadly in line with each other. Parents would seem to place slightly more importance on learning music in school than pupils.

However, in breaking down the responses by school it was possible to observe more coherence between pupil and parent responses. Whilst the mean scores for the same question differed (parents again exhibiting higher mean scores than pupils), when ranked in order of scores, high to low, the responses by school were identical. Parents and pupils at Poulenc Independent School both had the highest scores in their respective samples, followed by Honegger Grammar, Milhaud, Durey Academy, Tailleferre, with the lowest scores seen at Auric in both samples. The responses from the first three schools were supported by the musical participation rates of pupils at these schools and the funding, resources and opportunities available to them. The musical culture of these schools was also firmly established, suggesting that in addition to music being considered important by the schools themselves that this was also the view of parents from these schools.

Durey Academy was the anomaly in this sample as it was the only school without formal peripatetic instrumental teachers and exhibited the weakest musical culture of all the schools. However, it was clear that both parents and pupils were largely in agreement that learning music in school was important. The low importance responses from Auric were also unexpected, although could be contributed to the large number of pupils learning an instrument outside school due to the cultural tradition of brass bands in the local area, rather than in school.

When considering the sub-sample of matched pupil and parental responses, the views of home and school complemented each other. As seen in the previous chapter, 36% of responses between parents and pupils were identical and 58% differed by just one point on the Likert scale. Overall, 94% of responses were the same or similar, indicating that the views at home, whether positive or negative, had a strong influence on pupils. This finding suggested that if the parental view

of learning music at school was negative then the child's view would also be negative and this could affect the pupil's engagement with school music, the value they placed on music as a school subject and the decision to continue music education at Key Stage 4 and Key Stage 5. More research is required to investigate this further.

8.4 Limitations of the current study

Whilst I tried to remain as objective as possible during the research, the qualitative aspects of the research, in particular the observations, content analysis of photo and aural elicitation and thematic analysis of focus group responses may have been affected by my own experience as a classroom music teacher. These experiences undoubtedly shaped my definition of the key characteristics of music departments as seen in section 4.1, although they were supported by Prosser and Warburton (1989).

Although this study included a relatively large sample of pupil responses, they were drawn from six schools located in one area of the country. Whilst the schools represented three different counties, they were not representative of the country as a whole. A larger sample of schools from across the country would also have allowed for a wider range of specialisms to be included in the study, for example modern foreign languages or business and enterprise, and the effects of these specialisms on music within the schools. It was disappointing not to be able to include a school with a specific music specialism in this study. This was not only due to the small pool of such schools available to me but also the location of these schools and their willingness to participate in the research. The closest school to my location with a music specialism was approached to take part in this

study but declined. Despite the schools in this study representing a range of socio-economic backgrounds, an even wider range could have been explored through the inclusion of additional schools on both the higher and lower ends of the Indices of Multiple Deprivation. This would have allowed me to explore the differences between both schools in the poorest socio-economic areas and those in more affluent areas in order to investigate whether or not differences exist within the areas as well as between them. It is also worth considering that the schools which took part in the study and which let me into their classrooms were 'better' schools than ones who declined the initial approach and this could have affected the research findings. However, the head teachers at the six research schools were proud of their schools, teachers and pupils and welcomed the opportunity to share this with me, regardless of the socio-economic makeup of the schools or the results of recent OfSTED inspections.

There was a low response rate to both the parental questionnaires and the peripatetic questionnaires. Parental questionnaires were issued by the schools and the opportunity to chase responses was not open to me. At schools where the questionnaires were sent home in the form of an official school letter, there was no way to guarantee that they were delivered to the parents by the pupils, or, indeed, returned to school by 'pupil post'. There was no incentive for parents to complete and return the questionnaires as it was a voluntary process, and schools could only request their completion and return. Parents may have completed the questionnaire as a result of an interest in the research or from a feeling of obligation to the school. The response rate did not reflect the type of school or socio-economic background of the parents. However, Auric School returned the most questionnaires and as seen in Chapter 5, the Head teacher explained that the parents had a very traditional attitude and respect towards his position which

usually resulted in a high response rate to school letters. Durey Academy returned the next highest number of parental questionnaires, but less than Auric. The method of collection was responsible for the relatively high number of returns, with parents being approached at a sports day and parents' evening, and help given to complete the questionnaires for those parents with low levels of literacy. Parents at Poulenc Independent returned only 3 questionnaires. Although this was the school with the largest number of instrumental teachers and extra-curricular activities, it was also a boarding school and, therefore, many parents were not actively involved in the daily life of the school or lived overseas. Peripatetic instrumental teachers' responses were also low and raised issues of access. Due to the nature of peripatetic teaching and my need to complete other aspects of the research, it was not possible to see every teacher as they arrived at the schools or as they finished lessons. As the heads of department were more likely to be in regular contact with the peripatetic teachers, the responsibility to distribute the questionnaires was passed to them. The return of completed questionnaires was more difficult to manage. Some teachers were able to complete their responses during a break or where a pupil had not attended their instrumental lesson, but others took them away to complete and either did not return them or possibly lost them amongst other paperwork. In future work, it may be beneficial to give the peripatetic questionnaires to the music departments prior to an observation period in order to allow more time to chase up responses during the course of school-based data collection. This is also an area to consider in wider contexts of research where contact with key individuals is limited or restricted.

The pupils involved in the Key Stage 3 focus groups were chosen as a result of their questionnaire responses where they indicated that they were either learning

an instrument, had learnt an instrument or had never learnt an instrument.

However, there were occasions when pupils had given the wrong answer and arrived to a focus group where I then discovered that they should have been in an alternative group. In this situation they were then sent back to lessons or moved to the relevant focus group in order to ensure that the data was accurate and representative of the correct condition. It was impossible to ensure that all responses were accurate as I was not in a position to issue the questionnaires myself and had to rely on class teachers or form tutors to talk through the questions and explain what was being asked of the pupils. Lessons were learnt from the pilot study in relation to the length and content of the questionnaires, however, and the questionnaire was simplified from its original version which pupils had found confusing and difficult to complete.

Whilst pupils participating in the focus groups shared many valuable and informative opinions, they found it difficult to verbalise or explain their reasoning behind their chosen photographs and recordings from the photo and aural elicitation phase of the research. This was disappointing as I had hoped it would provide further data on the hidden culture of pupils' spaces and interactions outside of lessons. However, the photos and recordings themselves were still valuable data in themselves and the development of the aural elicitation method could be transferred to other fields.

Finally, as the research involved qualitative methods, it was not possible to fully eliminate bias or achieve complete objectivity. However, I tried to avoid this, particularly in the observations, by making full notes of events as they happened, recording facts rather than opinions and by choosing not to follow an observation schedule in order to have an open mind and not limit the focus of the observations.

8.5 Suggestions for further research

All the schools in this study were mixed gender, and so the possibility of further research including single sex schools should be considered, especially as gender differences in attitudes towards music were found. As previously discussed in section 8.4, a wider range of school specialisms could be explored, especially schools with a music specialism. Despite the Government's withdrawal of funding for specialist status, these schools were still entitled to retain their area of specialism in name and the specific culture which may have developed as a result of this specialism may still be evident. Since this research was conducted, the number of academies and free schools has grown and so these types of schools would provide additional data, particularly free schools which would be establishing a new culture and which can be run by a variety of different people (teachers or parents, for example) or organisations.

The current research suggests that the socio-economic background of pupils and parents affects both attitudes towards music and participation in musical activities. Further research could be undertaken in a variety of geographical locations reflecting the full spectrum of socio-economic backgrounds to establish if the current findings are representative of the whole country or if they are specific to a relatively small area of the South West.

In schools where funding and resources were more plentiful, greater musical participation existed. This would suggest that if more money was available for both equipment and instrumental teaching in the poorer-funded schools that musical opportunities could increase and participation rates would rise. Further research could focus on the effect of resources, particularly in relation to Key

Stage 4 and Key Stage 5 uptake and exam results, both in music and other subjects.

National GCSE and A Level uptake remains low and despite previous studies examining the reasons why pupils do not opt to take music, there have been no fundamental changes to the syllabi on offer. The current results show the reasons why pupils do opt to take music at Key Stage 4 and Key Stage 5, and suggest that the current courses are out of touch with today's pupils and calls their suitability into question. A larger sample of Key Stage 4 and Key Stage 5 pupils, including both those who have opted to study music and those who have not, could be utilised to help develop a more appropriate curriculum and exam course which pupils would find engaging and appealing. There are fewer figures relating to BTEC and IB music as well as AS and A Level music technology, and these are areas which could be considered for further research.

Finally, the results of this study show that there is still a disconnect for pupils between the music they experience at school and the music they choose to experience at home and in their leisure time. Further research is needed to explore this disconnect which could help bridge the gap between school music and pupils' music and help inform curriculum planning in Key Stage 3.

8.6 Future directions

Since this study was undertaken, the face of education has continued to change. The introduction of the English Baccalaureate and its exclusion of Arts subjects has seen many prominent critics challenge the Government on its education policy. The long term effects of this are unclear, although many academically able students are being steered towards this more academic route resulting in even

fewer pupils opting to take GCSE music or its equivalent. For many pupils in this study, music was of fundamental and emotional importance in their lives and future research should consider the impact that the exclusion of the Arts has had on a generation of pupils.

The future of music in schools continues to be threatened, not only by the extension of the academies programme (and thus the removal of schools from Local Authority control) and the EBacc but by a revision of GCSEs, proposed to begin in 2015. At the time of writing, new courses are to be established in core subjects and schools are yet to discover the future of other subjects. Findings from the current study would suggest that music has an important role to play both within the curriculum and also in the wider cultural life of the school and should remain on the curriculum as it provides skills and experiences that other subjects can not necessarily offer.

Since the current research was undertaken Local Authority music services have been disbanded and replaced with a variety of different models. The long term effect of this needs to be considered, especially as the present study shows striking differences in provision dependent on the socio-economic background of pupils and parents. Pupils in all areas of the country and from different family backgrounds deserve the opportunity to play an instrument if they so desire, and this experience should not be limited at the secondary level to those who can afford to pay.

8.7 Concluding remarks

This has been a small-scale study, borne out of personal experience in a number of music classrooms. Although limited in scale, with potential weaknesses in its process, it has given voice to all the actors involved in children's musical experiences both in and out of school. This work has only just scratched the surface in relation to effective music education in a constantly changing political field, but has produced a valuable insight into the unique cultures which exist in school music departments.

The research has been important in revealing the disparities between different school types and the effect this inequality of funding and resources has on pupils. The findings within music departments could be applied to other subjects and schools as a whole. It has also highlighted the importance of schools engaging with parents to ensure that the messages children receive are consistent from both home and school. Positive and negative messages imparted to children at home influence pupils' attitudes and, again, this could have wider implications within schools.

Children's views are important in shaping the way schools move forward.

Education should not be something that is 'done' to children and their views and opinions reveal great insight into the world around them, the type of education they feel they should be receiving, as well as their hopes and aspirations for the future.

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RESEARCH INSTITUTE FOR LIFE COURSE STUDIES

Name
Head teacher
School
Address

Date

Dear Mr Healy

My name is Jodie Underhill and I am a PhD student at Keele University. I am also a teacher with over ten years experience and I work part-time for Cheltenham Festival of Performing Arts.

My research is focused on participation in musical activities in different types of schools. I am writing to enquire about the possibility of carrying out some research at Balcarras as part of a 2-year research project based in a variety of different schools and school types, including independent, grammar and state schools and new academies. I have already carried out research at a local academy and grammar school, where in return for their help I contributed to their ITT programme and did additional specific research, respectively. I am particularly interested in your school because of its excellent reputation and commitment to the Arts.

I would be carrying out a number of different data collection tasks which are outlined on the attached information sheet.

All arrangements will be at the school's convenience, and I am fully CRB-checked. All individual information gathered on and from the pupils, parents and teachers will be kept confidential, although I would like to request your permission to use the data I collect for academic purposes for publication in my thesis.

I would be most grateful if we could arrange a meeting to discuss your possible participation and where I can answer any questions you might have.

Yours sincerely

Jodie Underhill

Address and contact details

Business and Enterprise	Languages	Sports	Visual Arts	Performing Arts	Engineering	Maths	Technology	Science	None
Br	CH	CK	Bo	BP	Wh	He	Ar	Re	Ba
Fa	CC	He	Ch	CDP		SP (ICT)	Be	Ne	BC
La	CI	TK	Ne	Ma		Wy (ICT)	CC	CK	Chr C
	KL B		WR	Pi			CH	Co	
	Te			WR			CDP	Wi	
	Co						CI		
							DM		
							SV		
							Te		
							TK		
							VofB		

Table showing the school 'waves' for approaching possible participants. Green was the first choice school, blue was the second choice and red, the third.



2nd September 2009

Dear Parent / Carer

Welcome to our new school year and I hope that you all had a re

We have high hopes for the term and the year ahead and have every intention of building on the successes of last year.

I am pleased to say that our examination results at all key stages show significant improvement, so much so that we are now one of the most improved schools in the country: this gives us great confidence for the future.

Thank you to those of you who have shown great patience at the start of term with our building work! Hopefully any delays are now behind us!

I would like to take this opportunity to share with you some information for the term ahead:

1. Our **links with parents** remain at the forefront of our work and we will continue with our regular coffee morning at 9.00am on Tuesdays on the Beech Avenue site and at 1.30pm on Fridays at the Alton Close site. These will start on September 15th 2009. We are also pleased to offer a Dad's drop-in coffee morning on the Beech Avenue site on Fridays at 9.00am, this will begin on 25th September 2009. We will also be organising many workshops during the year and details of these will be released soon.
2. Our **school photographer** will be in school on 28th September at Beech Avenue and Headlands Grove and on 29th September at Alton Close. More details of this will be released via your son / daughter nearer the time.

In addition, there are many occasions when photographs or videos are taken of our students at work to use for display purposes within the school. Sometimes we use these photographs for public relations and will either send them to the local papers, accompanied by a press release, or we may invite a photographer into school.

If you do not wish your son / daughter to have his / her photograph taken or included in any video recording, I would be grateful if you could contact my PA, Ms Joyce, as soon as possible either on 01793 747838 or at jacqueline.joyce@swindon-academy.org. If we do not hear from you we shall assume that you are happy for this to happen.

3. **Breakfast Club** will begin on Monday 7th September on all sites and starts at 7.45am. Everyone is welcome!
4. **We have our Prospective Parents Evenings on Tuesday 22nd September and Tuesday 6th October from 3.30 – 7.00pm. This will be on our Beech Avenue site and will give members of our community and our parents an opportunity to see the whole of the new building. Even if you do not have a child moving from Year 6 into Year 7 you are very welcome to join us.**
5. I would be grateful if you could check with our office staff or your son / daughters tutor that we have up to date contact details for you.
6. **For Headlands Grove students only.** On rare occasions it is necessary to close the school earlier than our published times. This is never a decision that is taken lightly and will only be taken for health and safety reasons. In this eventuality we will try to make contact with parents but it may not always be possible. If we dismiss students earlier than expected we will always check that they have somewhere to go and that they are able to gain secure access to 'home'.

If you do not wish your son / daughter to be dismissed at any time without your notice I would be grateful if you could inform my PA, Ms Joyce either on 01793 747838 or at jacqueline.joyce@swindon-academy.org so that we can keep an accurate register.

And finally

Thank you again for your continuing support. We will keep you informed of events as we move through the term so please look out for letters at the bottom of your son / daughters bag!

Please do not hesitate to raise any comments with me or a member of my senior staff. I look forward to working with you this year.

Yours sincerely

Principal



RESEARCH INSTITUTE FOR LIFE COURSE STUDIES

Dear _____ (Head of Department/Peripatetic Instrumental Teacher)

INFORMATION SHEET FOR INTERVIEWS

You are being invited to consider taking part in a PhD research study on “Extra-curricular participation and school diversity.” This project is being undertaken by Jodie Underhill, a PhD student at Keele University.

Before you decide whether or not you wish to take part, it is important for you to understand why this research is being done and what it will involve. Please take time to read this sheet carefully and discuss it with colleagues if you wish. Ask me if there is anything that is unclear or if you would like more information.

Why have I been chosen?

You have been selected for this research because you are currently a member of staff at Swindon Academy, where this research is being conducted.

Do I have to take part?

You are free to decide if you wish to take part or not. If you do decide to take part you will be asked to sign a consent form. You are free to withdraw from this study at any time and without giving reason.

What will happen if I take part?

You will be invited to take part in an interview lasting no more than 45 minutes, which will focus on your role within the school and your views on and experiences of children’s extra-curricular participation.

What do I have to do?

If you are willing to participate in this study, please return the consent forms below to (person or place to be arranged), stating times when you would be available for the interview to take place.

What are the benefits of taking part?

Your views are a very important part of the research, and will form part of the overall findings in addition to the views of parents and children. More generally, you will be helping me to inform schools and parents about good practice and the value and importance of extra-curricular activities

What if something goes wrong?

I don't expect any problems to arise in this study.

Will my taking part be kept confidential?

All of the research data that I collect during the study will be kept strictly confidential. Any information which has your name, address and any other identifying information, including your consent form will be kept in a locked filing cabinet. In written reports you will not be identified by name, and pseudonyms will be used in all research dissemination.

Who is organizing the research?

Jodie Underhill, PhD student, School of Psychology, Keele University

Email: Telephone:

Supervisor: Dr Alexandra Lamont Telephone: Email:

School of Psychology, Keele University.

CONSENT FORM FOR INTERVIEWS

Title of Project: Extra-curricular participation and school diversity.

Name of Principal Investigator: Jodie Underhill, PhD student, Keele University

Please tick box

1	I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions.	<input type="checkbox"/>
2	I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason	<input type="checkbox"/>
3	I understand that data collected about me during this study will be anonymised before it is submitted for publication.	<input type="checkbox"/>
4	I agree to take part in this study.	<input type="checkbox"/>

Name of participant

Date

Signature

Please state times when you are available for the interview to take place and provide a contact email:_____

CONSENT FORM (for use of quotes)

Please tick box

1	I am happy for any quotes to be used	<input type="checkbox"/>
2	I don't want any quotes to be used	<input type="checkbox"/>
3	I want to see any proposed quotes before making a decision	<input type="checkbox"/>
4	I wish to withdraw my previous consent for the use of quotes	<input type="checkbox"/>

Name of participant

Date

Signature



RESEARCH INSTITUTE FOR LIFE COURSE STUDIES

DATE

Dear Parent / Carer

I am a student at Keele University, studying for a PhD in Psychology. I have also been a teacher for nearly 10 years and currently teach part time in Gloucestershire.

I am interested in children's views on extra-curricular activities, and am seeking consent to talk to your son/daughter as part of a small discussion group. These groups will consist of between 4 – 6 pupils, last for around 30 minutes and will take place during the normal school day. They may also be asked to take photographs and recordings around the school which will form the basis of further discussions. The focus groups will be recorded for future reference.

All data and recordings will be kept confidential, used only by the researcher. No individual child will be identified by name in my research. Children will also be able to say if they do not wish to take part in the discussion groups. Any data published will be anonymised.

If you would like more information about the project, please do not hesitate to contact me (details below).

Yours faithfully,

Jodie Underhill

Tel:

Email:

(Supervisor: Dr. Alexandra Lamont, Research Institute for Life Course Studies, Keele University)

Research Project on children's experiences and involvement in extra-curricular activities – Keele University

Please return to PERSON TO BE ARRANGED by DATE TO BE ARRANGED

Please return this slip only if you DO NOT wish your child to be involved.

☐

I DO NOT want my child to participate in the focus group discussions

Name of child:

School Date of Birth

Signed Parent /Carer (delete as appropriate)



RESEARCH INSTITUTE FOR LIFE COURSE STUDIES

DATE

Dear Parent / Carer

I am a student at Keele University, studying for a PhD in Psychology. I have also been a teacher for nearly 11 years and currently teach part time in Gloucestershire.

I am carrying out research into children's extra-curricular activities, and as part of this am seeking the views of parents on the subject. Parents are often not included in this type of research, but have a very important contribution to make. I would, therefore, be extremely grateful if you could complete the attached questionnaire and return it to PERSON TO BE ARRANGED by DATE TO BE ARRANGED.

All data will be kept confidential, used only by the researcher. No individual parent will be identified by name in my research. You are asked to provide your name on the questionnaire solely so that your answers can be cross-referenced. As soon as this has been done, your name will be erased.

If you would like more information about the project, please do not hesitate to contact me (details below).

Yours faithfully,

Jodie Underhill

Tel:

Email:

(Supervisor: Dr. Alexandra Lamont, Research Institute for Life Course Studies, Keele University)



RESEARCH INSTITUTE FOR LIFE COURSE STUDIES

DATE

Dear Parent / Carer

Many thanks for completing the questionnaire on children's extra-curricular activities.

I am now writing to ask your permission to include quotes from any additional comments you may have made on the questionnaire. Once again, all data will be kept confidential, used only by the researcher. Any quotes used will be anonymous.

Please return the slip below **if you are not happy** for quotes to be used, or **if you would like to see any proposed quotes** before making a decision.

Yours faithfully,

Jodie Underhill

Tel:

Email:

(Supervisor: Dr. Alexandra Lamont, Research Institute for Life Course Studies, Keele University)

Research Project on children's experiences and involvement in extra-curricular activities – Keele University

Please return to PERSON TO BE ARRANGED by DATE TO BE ARRANGED

Please return this slip only if you do not wish quotes to be used or if you want to see any quotes before making a decision.

☐

I DO NOT want any quotes used.

☐

I want to see any proposed quotes before making a decision.

School

Signed



RESEARCH INSTITUTE FOR LIFE COURSE STUDIES

DATE

Dear Parent / Carer

Your son/daughter recently took part in a focus group as part of my research into children's extra-curricular activities.

I am now writing to ask your permission to include quotes from comments your child may have made during the focus group. Once again, all data will be kept confidential, used only by the researcher. Any quotes used will be anonymous.

Please return the slip below **if you are not happy** for quotes to be used, or **if you would like to see any proposed quotes** before making a decision.

Yours faithfully,

Jodie Underhill

Tel:

Email:

(Supervisor: Dr. Alexandra Lamont, Research Institute for Life Course Studies, Keele University)

Research Project on children's experiences and involvement in extra-curricular activities – Keele University

Please return to PERSON TO BE ARRANGED by DATE TO BE ARRANGED

Please return this slip only if you do not wish quotes to be used or if you want to see any quotes before making a decision.

☐

I DO NOT want any of my child's quotes used.

☐

I want to see any proposed quotes before making a decision.

Name of child:.....

School

Date of Birth:.....

Signed